LIFESTYLE *Hirsch tours diplomatic Boston, Bloche uncovers gym gyps, and Stobaugh names names*

THE BOSTON
Phoenix

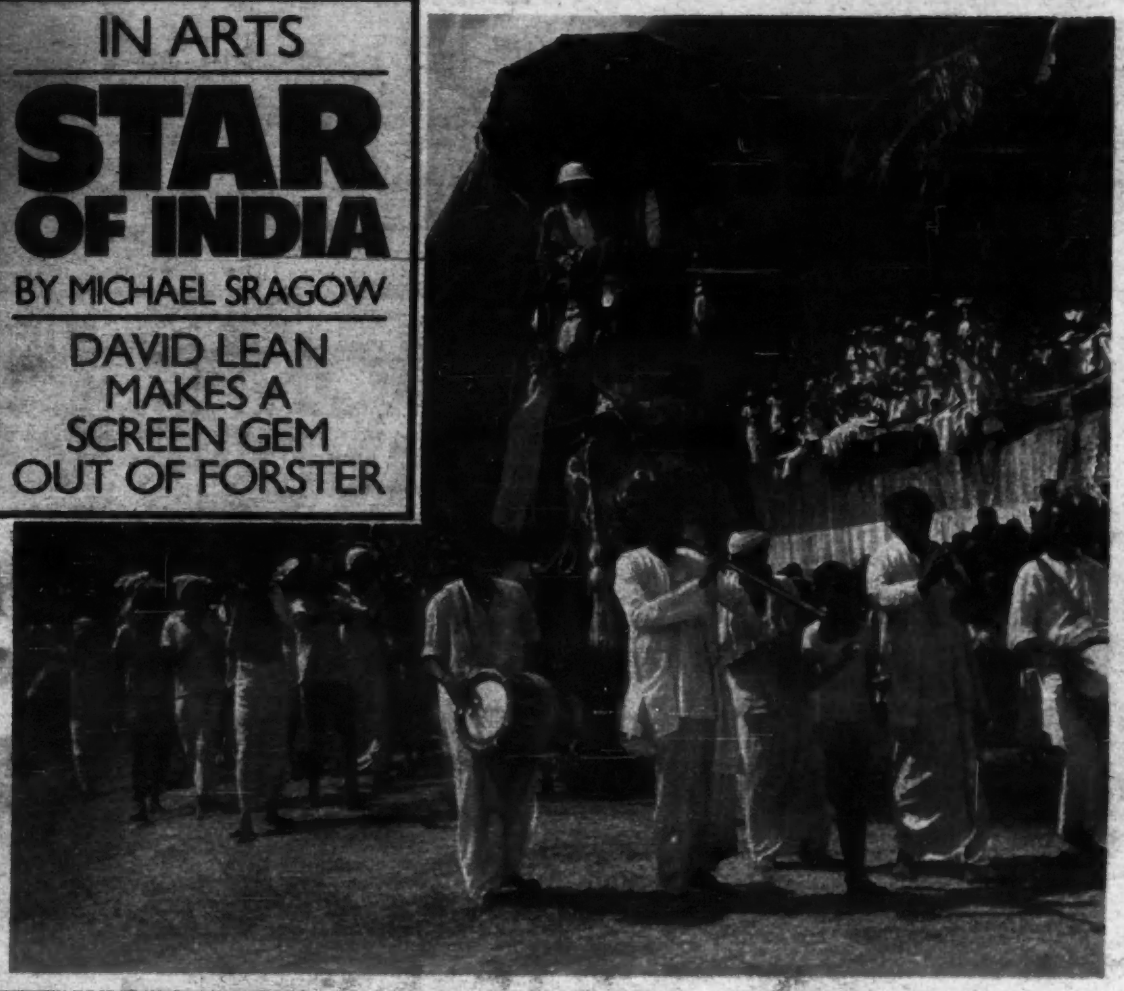
One dollar
January 22, 1985
Boston's largest weekly
Three sections
104 pages

IN ARTS

STAR OF INDIA

BY MICHAEL SRAGOW

DAVID LEAN MAKES A SCREEN GEM OUT OF FORSTER



AGENDA GAP

Coming two terms with Reagan

by Steven Stark

On Wednesday night, January 9, the president resurfaced at a press conference held in his own home. Before that, Ronald Reagan's last serious public chat had been with Walter Mondale, when he spoke of a drive along Pacific Highway 1 and the images of time capsules that had danced in his head.

In case you hadn't noticed, in the 100 days since the election the president has been virtually a no-show in his own administration. In fact, for the past year the Great Communicator has seemed to be off his game. Sure, he won a landslide victory, but that may have been due more to former aide and director Michael Deaver's superb script than to the candidate's performance. At a number of occasions during the campaign — the debates, the acceptance speech in Dallas, the whistle-stop tour through Ohio — Reagan had trouble in settings he had once mastered. In truth, he seemed to have slipped a notch.

Now, as Monday's inauguration approaches, speculation about Reagan's second term is well underway, with many, such as the *New York Times*' William Safire, predicting four more years of "relative stability at home and continued peace in the world." Don't believe it. Both history and the law of averages suggest that Reagan may be overtaken by unexpected events.

For what it's worth, the current speculation about Ronnie II has divided into roughly two camps. In one corner are those — like Safire's *New York Times* colleague James Reston — who see chaos emerging as an elderly president rides into the sunset four years too soon, leaving subordinates to deal with arms control and the deficit. In the other corner are those who see a born-again Reagan reversing himself, leaving his mark on history with a comprehensive arms agreement and a new, simplified tax code.

There is evidence to support the contentions of both camps. On the one hand, Reagan's leadership has been unsteady in the three months since the election, and his agenda — for better or worse — is in trouble. Even Republicans consider his deficit-reduction plans a joke; both the MX and aid to the Sandinistas are in trouble; and tax reform has been relegated to the back burner. "There's no game plan, no clear strategy now, the way there was in '81," one aide privately told a *New York Times*

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SEX AND DRUGS AND GETTIN' OLD

Living on fix income

by Ric Kahn

Man, she was a sad song, an over-the-hill prostitute pushing 60. Her five-foot-five-inch, formerly 150-pound body shriveled to half its size by cancer. Tiny braids sticking out all over the place as a couple of drug addicts carried her down the front stairs of her junkie-infested house, their arms supporting her like a chair. One of the helping junkies was her daughter — the one who'd had a baby by her mother's pimp. The old hooker looked even more pathetic with those big tears that seemed stuck in her eyes, refusing to wash away. But to the young dope fiends hanging around Woodville Park, in Roxbury, the lady looked like a million bucks.

"The bank" is what they called her, in fact. They knew she was solid for an easy score: one hour after they chauffeured her to Mass. General and plopped her in a wheelchair, she'd return with 100 Dilaudid, the most desired pharmaceutical on the street.

"You don't have to hit nobody on the head, you don't have to do a B&E, you don't have to go to jail," says a 31-year-old recovering cocaine addict we'll call Eydie who says she banked on the old woman when her regular rip-off-some-checks-from-the-mailman hustle wasn't working.

You'd just wait for the old lady while she saw her doctor, says Eydie, and start figuring out where to get high. Who's going to deny a dying woman her pain killers? The lady'd lay out maybe $35 for 100 pills, keep a batch for herself, and sell the rest to the young druggies for $8 or $10 a shot. The junkies would then shoot, swallow, or sell

Continued on page 8

65453-4

THIS JUST IN . . .

EDITED BY JANE LICHTENSTEIN AND THEA SINGER

BACK TO THE DRAWING BOARD

Facing down complaints that his weak leadership helped doom education reform in the state legislature last year, Governor Dukakis may unveil his own compromise education bill as early as Thursday. Weary veterans on all sides of last year's fruitless battle say they're delighted to see the governor take a stand on what he has called his "top priority." But not everyone will delight in the bill's contents — certainly the Massachusetts Teachers Association (MTA), a key force in the governor's political coalition, won't be pleased.

The new Dukakis proposal would cost $200 million over four years — half the price of a controversial measure that passed the House but died in the Senate last month. (The administration claims no increase in taxes would be needed to cover the costs of the new bill.) The previous bill — shepherded by Representative James Collins (D-Amherst) and strongly supported by the MTA — mandated an $18,000 minimum salary for teachers, but the new Dukakis plan calls for a lower "voluntary" minimum, to be adopted at the option of local communities. Two other MTA priorities, early-childhood education and early-retirement benefits, go to the back burner for "study" under the plan.

"We're not asking anyone to tell us whether they like it or not," said Dukakis's education adviser, Dr. Gerald Indelicato. "We're saying, 'This is what we're proposing.' " But calculation as well as decisiveness is behind the bluster. Teachers took heat and lost credibility last year as Collins's bill grew into an unacceptable plum for the MTA. Even the union, sources say, is looking to back down from that extreme.

The MTA will challenge the measure, according to union president Nancy Finkelstein, but not too vigorously: "I think I can say comfortably that we wouldn't abandon the entire bill just because the $18,000 is voluntary," she said. "We would just put our energies into convincing each community to ask for it." This time around, a good compromise could still leave Dukakis the teachers' pet.

WINDS OF CHANGE

Weather buffs, meteorologists, and maritime-law specialists will be watching carefully on January 28, when US District Court judge Joseph Tauro resumes hearings in the case of *Honour Brown* v. *USA*. Last month, after a controversial week-long trial, Tauro ruled that the federal government's National Weather Service (NWS) — which broadcasts the marine-weather forecasts for the Commerce Department's National Oceanic and Atmospheric Administration (NOAA) — was negligent when it failed in 1980 to warn Massachusetts fishermen of a hurricane that led to the death of three men and the loss of two lobster boats in 60-foot waves and 100mph winds. In a multimillion dollar lawsuit for damages filed in 1981, survivors of the deceased fishermen charged that the weather service had failed to maintain an important satellite-reporting buoy on Georges Bank. Such buoys, which monitor wind speed and direction, barometric pressure, and wave activity, transmit information to satellites orbiting in space. The satellites, in turn, transmit the information back to various stations on earth. The data is then compiled at the National Meteorological Center, in Maryland, and plugged into a mathematical model of the atmosphere. The final product is a computer-generated forecast that is distributed to regional weather-service offices and broadcast continuously on NOAA Weather Radio. Fisherman rely on these radio reports in planning their trips to sea.

In his 40-page opinion detailing the government's liability, Tauro noted that "the conscious decision not to repair the Georges Bank buoy in September merely because it was scheduled to be replaced in January was unreasonable." Further, he wrote, the government's breach of duty was "a substantial factor in causing the deaths of the fishermen."

According to Boston lawyer Michael Latti, who filed the suit, Tauro created an exception to the general rule that the government cannot be held liable for inaccurate forecasts. Sources in the Justice Department say that the government is seriously considering an appeal. Nevertheless, when the parties to the suit reconvene at the end of the month, Tauro will begin the process of deciding what NWS negligence — which has already cost three men their lives — should cost the government in dollars and cents.

FREEDOM OF THE PRESS

The press copies of Governor Michael Dukakis's State of the State address, with a large EMBARGOED written across the cover, arrived some five hours before the governor delivered the speech. And throughout the afternoon, Dukakis and his men sequestered themselves in the House chamber while the chief executive got the old gubernatorial tonsils oiled for the oratory ahead.

The trouble was, the House chamber cannot be completely sealed off — the press gallery opens into the press room and isn't under governmental lock and key. Press secretary Jim Dorsey stationed himself inside the door to the gallery, like a bouncer at the Metro, and tried to keep reporters out while Dukakis delivered his speech to an audience of imaginary dignitaries. Dorsey ushered one irate reporter out, and soon found himself facing a stream of journalists trying to get out onto the press precipice. "There are places you can legitimately ban the press, but you'd better not try to bar us from the press gallery," one reporter fumed to his colleagues. Nonetheless, Dorsey tried.

So what was the big secret? Was Dukakis doing his George Keverian impression? Were he and his men gaveling through new House rules? Was he practicing some startling last-minute change not included in the copies distributed to the press? Nothing quite that dramatic, it turned out. There was the Duke, standing at rostrum, staring at the speech. "The script looks pretty good," he said to his assembled advisers. "But I think it needs some more periods."

KING'S CARRIAGE

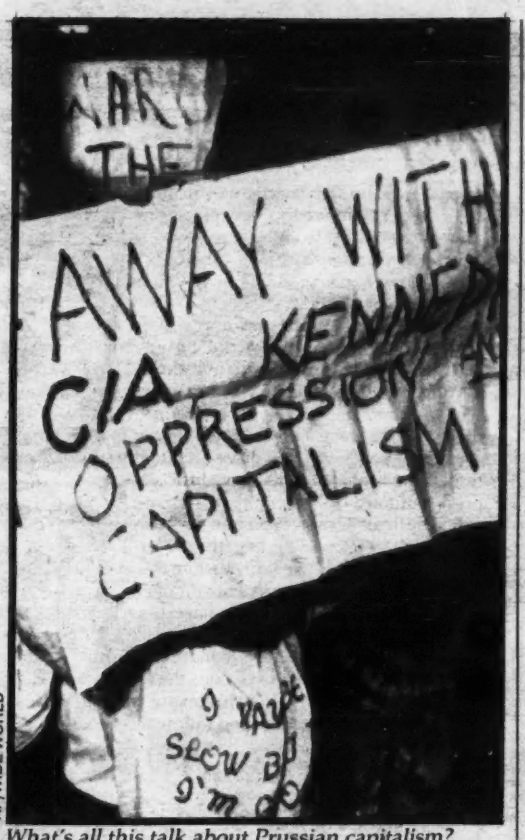
King Arthur's Lounge & Motel in Chelsea hopes to set a precedent — and perhaps a new tone — with its new "Courtesy Bus Service" for patrons who shouldn't drive themselves. Arthur Guttadauro, owner of King Arthur's, says the new service was inspired by Governor Dukakis's campaign against drunk driving. "I hope other clubs follow my example and do the same thing," says Guttadauro. "If it saves even one life, it's worth the effort."

King Arthur's, you'll recall, was last in the news in the summer of 1982. The infamous strip joint and putative brothel was the site of an after-hours brawl that resulted in the death of a customer, Vincent Bordonaro. Bordonaro had provoked a fight with Everett police officer John McLeod. McLeod and fellow police officer Richie Aiello were convicted of second-degree murder in connection with the incident. A third officer, John Macauda, was convicted of manslaughter. All three are serving time.

(Thanks this week to Charles Bloche, Scot Lehigh, and Michael Matza.)

MICHAEL ROMANOS

Courteous service: King Arthur's Lounge & Motel



AP/WIDE WORLD

What's all this talk about Prussian capitalism?

DON'T QUOTE ME

BY MARK ZANGER

The *Globe* ombudsman jinx continues to plague the would-be daily of record. On Monday, January 14, the ombudsman tabulated the 1984 correction stats: 433 acknowledged boo-boos, up 46 percent from 1983.

Same day, on the front page in an article covering Kennedy in South Africa, we read, "Yesterday, signs in the hands of the Azapo group said, . . . 'Away with CIA, Kennedy, or Prussian, Capitalism.' " The accompanying AP photo makes the slogan clear enough: AWAY WITH CIA, KENNEDY, OPPRESSION AND CAPITALISM.

The error made the African radicals seem crazy. The mistake was caused by a careless transcription of a

Mark Zanger's Reader Service Poll on page 25

phoned-in story. You get it: "oppression" "or Prussian." The reporters and editors acted in good faith. Meanwhile, Azapo cannot get a straight story into any American newspaper. All the reporters stress that the group is antiwhite; its slogans, however, are patently Marxist and anti-American. Its spokesman insists that it will picket Jesse Jackson if he comes.

* * *

The ombudsman, **Robert L. Kierstead**, goes at the error list with the zeal of a Stalinist covering steel production. He exhibits a chart breaking down the corrections, clarifications, omissions, editors' notes, and amplifications. We learn that Metro/Region outbungled Sports 109 to 45. We are told that reporting errors are more than twice as common as editing errors (163 versus 81).

But as in the Soviet steel-production case, these *Globe* error statistics obscure the real story, which is one of tragic omission. After all, the most common mistake of editors is lack of curiosity. Any *Globe* leaves so many questions unanswered. A year after charter reform, what do the Boston district councilors and district school-committee members do that's different from what the at-large members do? How did those South African protesters plan to liberate themselves after Kennedy went away? Why don't all those young socialists in the Flynn administration seize the cable system for back taxes and run it themselves? What's happened in famine-ridden Tigray, Ethiopia, since the *Globe* report six weeks ago? If, as the *Globe* reported, there is a national shortage of children's librarians, why not offer them job sharing and fringe benefits in Boston, the way hospitals did for nurses during the nurse shortage in the late '70s? In evaluating Bernhard Goetz, how many subway muggings are there per trip in New York, and how do those statistics compare to Boston's? How do various aspects of Flynn's tax plans compare with those of other American cities? What was actually settled in Geneva, and what's the big deal, anyway? What are the actual odds on winning the state lottery, and how does it compare as an investment with other state lotteries and other forms of gambling? Good editors are not proud of their corrections, as those at the *Globe* seem to be. Good editors lose sleep over the questions that didn't get asked.

* * *

My psychic sources predict that an error will be found in the previous paragraph. I will get a letter from an angry *Globe* editor who will provide the date of a particular story that answered one of the above

Continued on page 25

INSIDER

BY ALAN LUPO

There is no satisfactory way to bid anyone goodbye. You move to a new place, or you send someone off to college, or you go into the service, or you leave a spouse or lover, and only later — sometimes when it's too late — do you figure out what you *should* have said.

It is both difficult and presumptuous to write a farewell column. (For the record, I'm resigning because of differences of opinion with my editor. Don't salivate. It's not a vendetta, replete with curses upon his or my seed and their succeeding generations.) It is easy, physically, to leave a place. You put your stuff in cardboard boxes and you drive off into the sunset. But to write a final column is, as I say, difficult and presumptuous.

It is difficult because you must express some of your innermost feelings without getting maudlin, and it is presumptuous because you must never assume that anyone besides your immediate family ever reads the column in the first place. Newspapers, and the reporters and columnists who work for them, must not allow themselves to believe they are more powerful than they actually are. During those periods that I have been out of journalism, I have seen how irrelevant the media can be to the lives of both leaders and followers among the citizenry.

Yet I have also witnessed the frustration experienced by those who do not have easy access to the media. I have seen how important we can be to those who rarely get our attention. Because this state of affairs has bothered me for so long, I'll take the luxury of being presumptuous enough in this final column to lecture a bit.

I have a theory that may not be shared by most journalists. It is, simply put, that a story is really nothing more than an issue awaiting the arrival of a reporter, and that these stories are everywhere. Reporting should not be restricted to analyzing the State House or to the thumb-sucking speculation that passes for coverage of national issues.

We in the media are enamored of the obvious. The Keverian/McGee battle for the job of House Speaker was important, but in the media it took on the proportions of Bonaparte versus Wellington. What did the fight and its outcome really mean for us, the citizens? Beats me. The novelty of the change overshadowed any significance it might have for the commonwealth.

In continuing to tread the well-worn paths of traditional story coverage, we walk right by the very people who feel increasingly alienated by and hostile toward the media. They may or may not be right to feel that way, but that is how they feel, and we journalists ignore that feeling at our peril. The citizens cannot relate to us because we seem to grow ever more distant from their concerns. Often our reports are confusing and their significance is questionable, and we rarely show up in anybody's neighborhood, be it urban, suburban, or rural.

We'll cover the hell out of a legislature while its members debate some bill, but once it's passed, we'll rarely visit a state office building to check on whether anyone is implementing the bill. We report on power, but we usually restrict such coverage to the power of elected officials and we rarely concern ourselves with the power of the private sector. And we hardly ever hit the streets, unless a horrible crime or fire has occurred on those streets. We react to events rather than exploring beforehand the circumstances that create those events.

We in the media are generally overworked, and, in some cases, underpaid. We run from one fire to another with little sense of order, priority, or historical perspective. Most of us are pretty good journalists, and we don't *like* this state of affairs, but there doesn't appear to be much we can do about it.

If we do not heed both our better instincts and the interests of those citizens who crave our attention, we will help bring about yet another decade or so of civic disturbances and human tragedies. We are, in fact, part of the power structure of this nation. As such, we can choose to ignore those without power, or we can inherit from the Boston Brahmins a sense of pro bono, an obligation to go beyond the self-imposed limitations of our craft and to reach out to those who cannot manipulate the media. And we must make an extra effort to do that, because we no longer live in the neighborhoods where most of society's alienated and needy make their homes. To many, journalists have become strangers from another place who went to college somewhere and have just parachuted in to ask a few questions, ma'am. We must find a happy medium between the old parochial journalism and the new pseudo-sophisticated coverage.

Our tasks are made even more difficult by the contradictory demands of two publics. One public consists of those citizens whose activities we cover on a regular basis. These may include elected officials, civil servants, lobbyists, a few neighborhood-activist or special-interest types, and some businessmen. They are often frustrated by the media's frequent oversimplification; they realize there are more than two sides to most issues, and they are sometimes way ahead of the media in knowing the real story on a given issue. They are upset when journalists seem to ignore the complexities of their concerns.

The other public is the larger one — the majority of readers and viewers. Some of them join with the first group in complaining that stories are too short or too

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3 STATE OF THE ART by Susan Orlean
Getting Street-wise: why some Newbury Street galleries may be on the move.

4 THEATER
Carolyn Clay has a pleasant visit with Uncle Vanya *and then reveals the truth about* A Pack of Lies; *and Scott Rosenberg unearths* Buried Child.

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COMING NEXT WEEK

In Arts: Carolyn Clay on Diderot, Kundera, and Sontag at the ART; and Lloyd Schwartz on the Metropolitan Opera. In Lifestyle: Neil Miller checks out the Boston Public Library.

Credits: Peter Travers (with News) and Heidi Stetson (with Lifestyle).

LETTERS

We welcome responses from readers. Letters should be typed (double-spaced) if that's possible, and every letter must include the writer's name and address, as well as a telephone number (we'd appreciate one where we can reach you during business hours). The last is solely for purposes of verification: as you can see on this page, only the writer's name and town are printed, and these may be withheld if there is good reason.

All letters are subject to editing for considerations of space, fairness, and literacy.

LIKE A ROLLING STONE

To Michael Sragow:

I've long admired your work and was extremely disappointed when your association with *Rolling Stone* ended. It was not until I happened to be in Boston that I rediscovered you in the *Phoenix*. I'm glad I was in Boston this week, because I can't think of a more moving tribute to Mr. Peckinpah than yours (Arts, January 8). Your insights into his work were, in my opinion, on target. I understand things about Mr. Peckinpah that I failed to see before. But perhaps more important, I identify with the honesty with which you spoke of your admiration. Thank you.

Amy Longsdorf
Palmerton, Pennsylvania

MADONNA AND CHIDE

Milo Miles gets a little vicious and carried away with his attack on Madonna and Jett (Arts, January 15). Why is it that a woman's image, whether it be as a "virgin," a stockbroker, a guitar player, or a "gypsy," has to evoke such strong (almost violent) feelings in men?

Miles's article was reasonably interesting at first, although it should have included some male sex symbols of rock, too, like Idol and Prince. I mean, they are the male "female sirens," aren't they?

But to say, with such authority, that Madonna and Jett "make women hate themselves and men hate them for it" is, I think, a little strong.

Why doesn't Miles mention Elvis Presley when talking about packaging images? Could it be we assume a sexual image (if that's what it is) has to come from a male's mind?

And to make matters worse, your writer sums up with, "It's make-believe virgins like Madonna who suck you dry in the dark." Does anyone see any logic in that statement?

Hey *Phoenix*, do you recruit writers from your personals column or what? Female musicians are people too!

I'd just like to point out that a lot of us have struggled through years of rehearsing, recording, playing bad gigs, re-forming bands, trying to get producers to do what you ask of them, and maintaining state-of-the-art equipment, etc., etc., etc., just like the boys in the band have to.

It's about time critics started giving us reviews based on our musical abilities as singers, songwriters, and musicians, instead of singling some out as potential male-ego threats.

May I suggest to anyone who thinks women have it easy in this business that they are very sadly mistaken. Please don't punish us further with articles such as this.

D.E. Boulanger
Swampscott

Milo Miles replies:

D.E. Boulanger seems not to have noticed that my article offered complaints about Madonna but praise for Joan Jett; it's not "a woman's image" but Madonna's image that "makes women hate themselves and men hate them for it." Moreover, mine wasn't a piece about rock sex symbols in general — it specifically concerned the work of two women and the choices other women in rock might face, so why drag in male singers? I fail to see how leaving out Idol, Prince, and Presley, for example, suggests that female musicians are unequal. (I certainly have equally intense reactions to rock-male posturing: the very thought of Billy Idol makes me foam at the ears.)

BUSCH LEAGUE

I just want you to know that I just about gagged when I saw the ad for Michelob Light on the back of the news section dated January 15. YOU CAN HAVE IT ALL — el barfo, I say. Personally, I find it appalling that Anheuser-Busch would run an ad, especially in this extremely yuppiefied city, that glorifies the ultimate fast-track corporate man who wears a flak jacket to protect himself from others like him, and who carries a gun just in case the flak jacket isn't good enough. I kept looking for the tongue-in-cheek punchline that would tell me this was all a good joke, but I really feel that Anheuser-Busch was attempting to reach the same type of person it attempted to satirize in the ad. For people like myself, who have radically different thoughts about the importance of money and the true meaning of happiness, the ad is as good a reason as any never again to buy any Anheuser-Busch products. Personally, I had a soft spot (namely, my stomach) for Busch beer (and its slogan, HEAD FOR THE MOUNTAINS, but I am switching to the beers of the G. Heileman Brewing Company of La Crosse, Wisconsin. I never did like the Cardinals anyway.

While we're on the subject of money, can you tell me why the *Boston Phoenix* costs $1, but the *Ithaca Times*, which I consider to be a similar paper in terms of content and philosophical outlook (hell, you both even have puzzle contests where one can win a T-shirt), is free? True, the *Times* is usually about half as long as the *Phoenix*, but the *Phoenix* has a much higher ad density. This leads me to suspect that ad space (except for classifieds) is cheap as sin, because there are so many of them, and because the paper obviously doesn't raise much money from them. Also, judging by the list of ad men, marketing types, circulation worriers, and accountants, which is twice as long as the list of editors and contributors, the *Phoenix* is extremely top heavy with bean counters and middle management. Get rid of some of the titsuckers, give the writers more space, and the *Phoenix* might rise to the level of the *Ithaca Times*.

Chris Shaver
Boston

WRITE ON, SCOT

Plaudits for Scot Lehigh and his mentors (bosses/editors), whoever they may be, on ALL GAVELED OUT (News, December 25) and POWER MOVES (News, January 8).

Particular praise for the sensitive writing that observed feelings like: "The House and galleries broke into relieved laughter, the more heartfelt because so many had been close to tears."

As a prose writer, self-taught by exposure as a technician of this world, I wish my engineering of the English language had been formalized by a master of Scot Lehigh's abilities.

I am a stranger to New England, having arrived at the beginning of the school year. While searching for the "best chair" from which to "preach" the technicians' "gospel" according to Alvin Toffler (*Future Shock* and *The Third World*) and John Naisbitt (*Megatrends*) amongst the myriad private colleges and public universities, I have fed and housed myself on the "droppings" from the "table" of the Boston public schools.

For half a school year, I have taught at the (entrance) examination schools of Boston Latin. I have taught foreign languages, both modern and ancient, to third- and fourth-year students who couldn't even pronounce the words, let alone understand their meaning. I have been teaching English literature to students who cannot write an essay because they cannot stretch their total vocabulary of 500 words far enough.

I migrated to Boston because I expected to find the "education capital" of the Free World here. I am destroyed to learn that Boston public-school students' SAT scores are 60 points below the national average!

It is obvious that Scot Lehigh didn't learn how to write in Boston! It is equally obvious that he is free of the fear of reprisals when he compares the "arrest of Governor Andros" to the unseating of Tommy McGee.

Kudos also to Mark Morelli for excellent photographic coverage. He, too, doesn't seem to fear either the Mafia or neo-NRA in Boston.

Bill MacPherson
Roslindale

GIN GAME

Much as I admire Ariel Swartley's writing, I certainly do not admire her taste in Gibsons (Lifestyle, January 15). Whoever heard of mixing lime juice into this benign beverage?

The Gibson is the essence of simplicity.

Mix five parts gin, preferably Tanqueray, with one part dry vermouth, preferably Noilly Prat, over a few ice cubes. Shake well and add two or three cocktail onions, preferably Oxford, which are the cheapest and the best. In fact, I maintain a stash of Oxford cocktail onions in my favorite bars around town, such as the Casablanca and the Harvard Club.

For the best description of the magical effects of the Martini or Gibson, refer to Bernard De Voto's little classic, "The Hour."

Martin Slobodkin
Cambridge

GAM BIT

Mike Burwell's tirade (Letters, January 8) on violence toward women, prompted by our ad of December 25, is, unfortunately, somewhat misdirected. Closer inspection reveals that the featured legs belong to a *man*. Liberalism must get new contacts, and use them!

Mike Hoffman
Kevin McIntire
Metro/Spit Art Department

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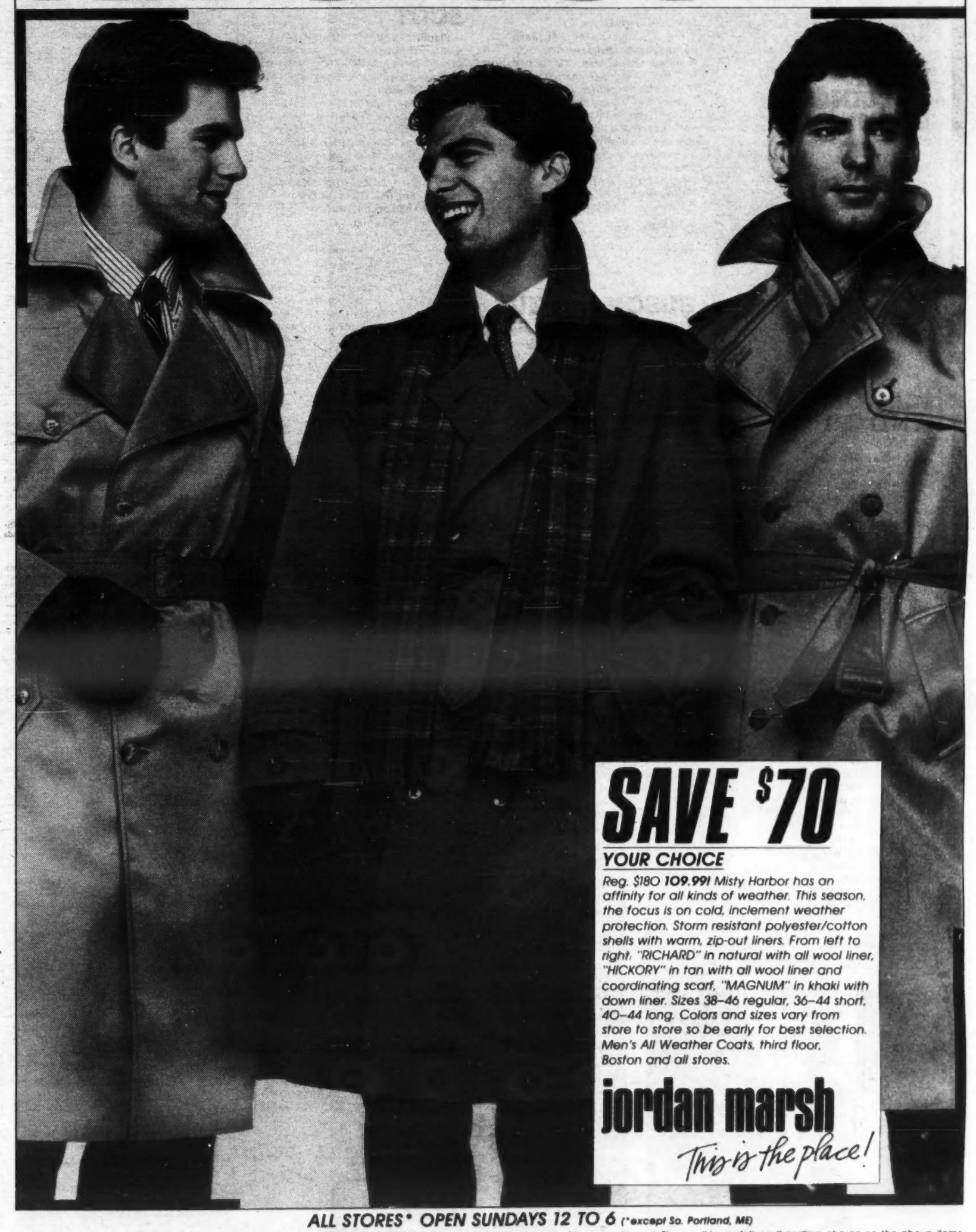

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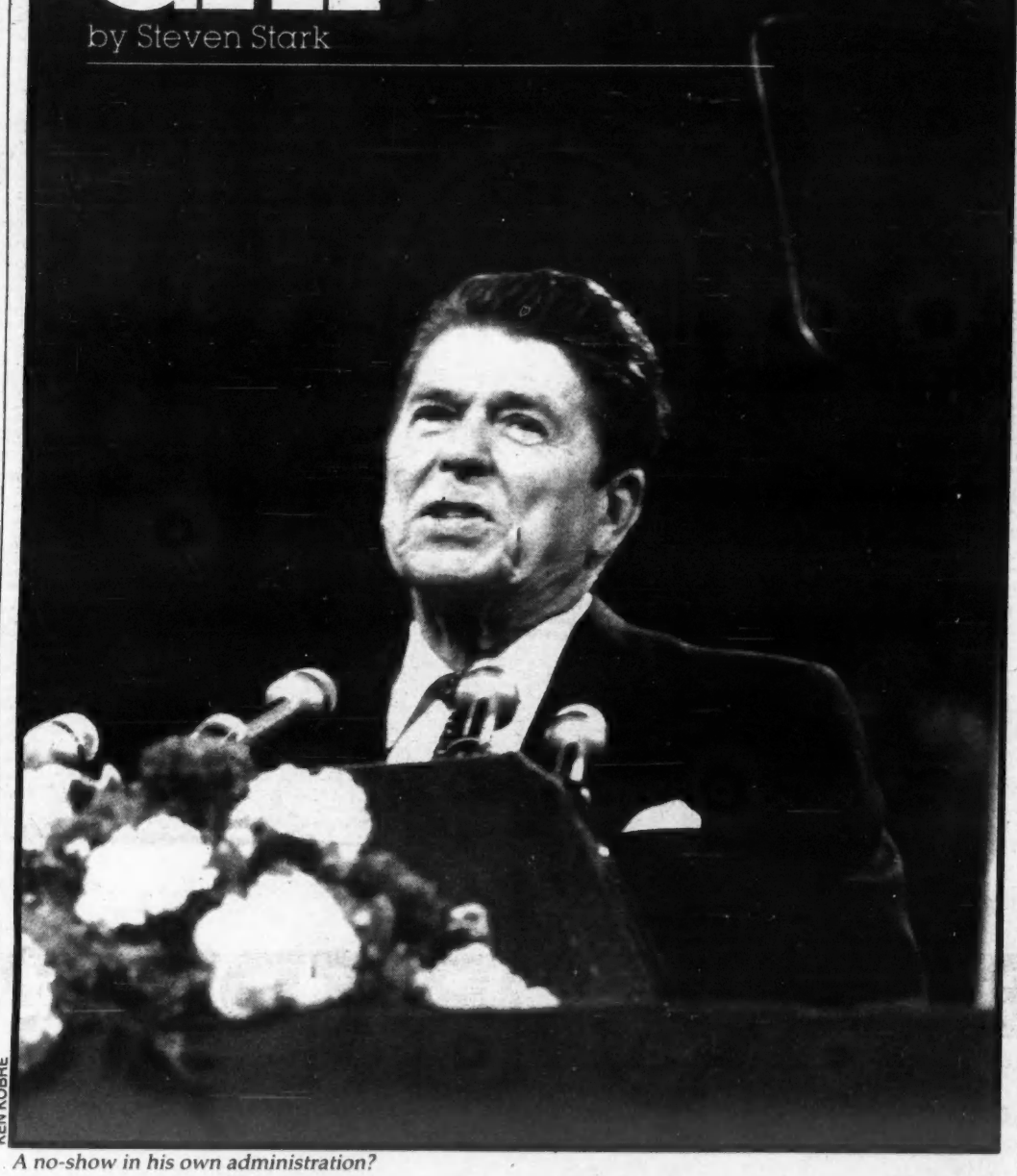
by Steven Stark



KEN KOBRE

A no-show in his own administration?

AP/WIDE WORLD PHOTOS

Regan and Baker: controlling their own destinies

AP/WIDE WORLD

The real White House chief of staff?

Continued from page 1

reporter. "The glue that holds people together isn't there now in the same way. You can sense disarray."

Moreover, the president's control over his administration seems more questionable than ever. By now everyone knows that few of the recent personnel changes were the president's idea: he signed off on the James-Baker-for-Donald-Regan swap in less than 24 hours, after the two aides had already decided on the exchange. Even David Gergen, Reagan's former communications director and now a sympathetic political analyst, admits that Reagan was "very detached in the personnel process." And though "creative friction" between top aides may sometimes make for good management, it is hard to see how Secretary of State George Shultz can produce an arms agreement with the hawkish and powerful assistant secretary of defense, Richard Perle, at his side in Geneva. In the media jubilation that surrounded the recent talks — which produced little more than an agreement to meet again — few paid heed to Perle's comments to *Washington Post* reporter Fred Hiatt. "The sense that we and the Russians could compose our differences, reduce them to treaty constraints, enter into agreements, treaties reflecting a set of constraints, and then rely on compliance to produce a safer world — I don't agree with any of that," Perle said. Good luck at the next session, George.

Still, the president is not without defenders. For starters, some see Reagan's postelection disappearing act as standard behavior for a re-elected president. "We're not used to seeing what happens after a president wins a second term," says Republican consultant David Sparks of Boston. Historian William Leuchtenberg of the University of North Carolina agrees. "The period between Franklin Roosevelt's re-election and second term was extraordinarily quiet," he says. "But then, of course, Roosevelt announced his plans to pack the Supreme Court."

Some also point with hope to Reagan's second term as governor of California, when he reversed himself on a number of issues, producing, for example, a model welfare-reform package that hardly reflected his conservative rhetoric. "I think what happened," says Richard Bergholz, who covered Reagan in Sacramento for the *Los Angeles Times*, "is that he decided he would go down in history as a pretty poor governor unless he changed his ways. So he did."

But welfare reform is one thing, arms control quite another. Reagan has spent a lifetime opposing arms treaties and the Soviets. Can this leopard change his spots? "It's not out of the question," says Sparks. "But it would be out of character." Gergen expects arms control to be one of the three major initiatives of the second term, but he predicts the other two will be development of the Star Wars technology and continued involvement in Central America. That's hardly the agenda of a pacifist.

On the domestic side, tax simplification may pass — albeit more through the efforts of presidential hopefuls Senator Bill Bradley and Representative Jack Kemp than through Reagan. As for the deficit, Reagan has fueled it, so he's unlikely to reduce it. As in his first term, Reagan will leave it to the Republican Senate leadership to come up with a solution.

For that matter, don't expect *any* great changes in the second term; radical conversions would be out of character for a president who has emphasized the importance of both consistency and continuity. Reagan speaks of "the validity of American traditions; he urges us to embrace our heritage," says William Henry, an associate editor at *Time* magazine who, in preparation for a book he is writing on the '84 campaign, has spent the last year watching Reagan. "I think this is a man who has seen radical rebirths and has concluded that what most of them do is disrupt the country." Henry expects Reagan to try to assume a role in his second term much like Eisenhower's — that of a kindly grandfather, a patriarch who presides over a united society.

There's only one problem: history suggests Reagan will have a much stormier second term. "The main generalization we can make about second terms is that they're not as fruitful as first terms," says Leuchtenberg. "Politically, presidents are much less effective when they can't run for re-election."

More important, Reagan's luck can last only so long. Like Eisenhower in his first term, this president was blessed by a crisis-free first four years. There were no hostage crises, no OPEC price hikes, no Three Mile Islands. He was allowed to dictate his own agenda.

"The hostages were released on the day Reagan was inaugurated," says Milton Gwirtzman, a long-time Democratic strategist and former adviser to Robert Kennedy. "And then, there were no major outside events that affected this administration. That won't happen again. Look at what happened in Eisenhower's second term, with the launch of *Sputnik* and the shooting down of our U-2. Who would have predicted at the start of Eisenhower's second term that space would be the big issue of the late '50s?"

So the lines are drawn. The Reagan believers say that public opinion is on their side. But is it? In a recent *Washington Post* article, Barry Sussman made an interesting observation: for the last four years Reagan has been more of a follower than a leader. His initiatives to raise defense spending and cut the size of government had overwhelming support long before he proposed them. Reagan's political genius was, in part, a matter of reading the public mood accurately. And he had exquisite timing. After 20 long years, conservatism was "in."

But recent polls show that attitudes have changed; the public feels that Reagan should remain but that the "Reagan revolution" has gone far enough. For an encore, the public wants something more than a repeat performance. And now, two of Reagan's savviest political aides — Deaver and Baker — have left the White House. Who's the new director? According to insiders, it's Nancy Reagan. Nancy Reagan? "He's going to find it a little harder to deal with things without Deaver and Baker," says Bergholz. "Remember that all the lobbying in the White House was directed by Baker. It's a strange shift at this point."

And the world will not stand still. Ahead lies the unpredictable: there could be a breakdown in the Geneva talks, loan defaults by Third World countries, even another Pershing-missile accident in West Germany, this time with a warhead attached. The next term will be a lot rougher than the first, both for Reagan and for us.

Besides, even in Hollywood the sequel is never as good as the original. □

AP/WIDE WORLD PHOTOS

FDR and Ike: their second terms weren't as fruitful as their first.

ARMAGEDDON OR EDEN?

Some outlooks for Reagan II

by Tom McNichol and Craig Stoltz

Conventional wisdom regarding the next four years has it that Ronald Reagan, freed at last from the pressures of re-election, will finally become Reagan. The problem facing the conventionally wise is that no one can agree on what that means.

Liberals peer darkly into the next four years, simultaneously cursing under their breath and covering their ears in anticipation of the Big Bang. Conservatives, except for the really impatient ones, are hunkering down for four more years of traditional values, economic recoveries, and long, memorable drives down a Pacific Coast highway.

But the consensus of our experts couldn't be clearer: if, at age 74, Reagan finally becomes Reagan, the country is headed for Armageddon. Or Eden. Or perhaps nothing at all. Here's who we talked to.

Joseph Conn, spokesman for Americans United for Separation of Church and State: "In spite of $200-billion deficits, Reagan continues to push for a key item in his social agenda, tuition-tax credits. That's one expense he doesn't seem to mind.

"On abortion, they'll keep whittling away at it until Supreme Court appointments come up. . . . School prayer is likely to come back in this Congress as silent meditation. We've never really opposed that very strongly, but West Virginia voters just passed silent meditation as an initiative, and already the state is talking about whether students can use prayer mats or get on their knees."

Kevin Zeese, executive director of the National Organization for the Reform of Marijuana Laws (NORML): "In the next four years, I think you'll see at least one state legalize the private growing of marijuana. Oregon's the best bet. Legalization could become one of those election issues that comes out of nowhere, like the abortion issue did last year.

"The Reagan war on drugs is really helping to mobilize people around the legalization issue. Republican administrations are always good for us. Our budget is up, our staff is growing. People can get marijuana now with very little risk, but as the risk increases, they get concerned. . . . When you think about it, legalization of marijuana is more a Republican issue. Take the marijuana out of it, and it really comes down to getting the government off the backs of business and out of people's personal lives."

David Finzer, president of the Young Conservative Foundation: "The Ronald Reagan we all wanted to vote for was the Ronald Reagan of 1964. . . . The dangerous thing, from a conservative point of view, is the difference between talk and action in this administration. It would be nice if the Reagan administration would adopt the Reagan policies.

"A positive sign would be if the arms-control negotiations would break down completely. I'd be tickled to death. Arms-control talks are dangerous for this country."

David Boaz, vice president of the Cato Institute, the Libertarian Party's think tank: "I *hope* Reagan will push for spending cuts in major programs, and for a flat-rate tax. I *fear* he'll advance the agenda of the Moral Majority types. But I *think* he won't do much of anything. . . .

"I admit I've been skeptical about the 'Reagan revolution' from the beginning, but even I didn't expect government to continue to grow at the same rate, and trillion-dollar deficits. Anyone who thinks a 74-year-old president will suddenly start doing creative and significant things in his second term is mistaken. My attitude has always been 'Blessed are they who expect little, for they are never disappointed.' "

Ed Cornish, head of World Future Society and editor of the *Futurist*: "A number of theorists are talking about an economic phenomenon known as the Kondratiev Long Wave, a 45- to 60-year cycle first identified by Nikolai Kondratiev, a Soviet economist. According to this theory, which was confirmed by events of the Depression in the 1930s, we may be nearing the trough of a long-term wave in global economics.

"There are a number of factors pointing to this, including massive global debt — not just in the Central American countries, but in the Eastern Bloc, the Phillippines, Korea, and many small nations — and overcapacity in the goods-producing sector of the economy. If the theory is valid, during the next few years we may see a bottoming-out even worse, perhaps, than the one we saw in the '20s and '30s."

The **Reverend Cleveland Sparrow**, chairman of the Moral Majority's DC chapter: "I have nothing but good things to say about the next four years. I shudder to think what would have happened if Mondale had won. . . . If you think of the election as a game, we won 49 to two. Some people aren't admitting defeat even today, but the fact is, they lost.

"By the end of the next four years, I think you're going to see a decrease in the number of abortions, and the closing of more abortion clinics. . . . As far as prayer is concerned, I think we've shifted the emphasis. Now no one is opposed to giving Christians freedom of speech anywhere, even in the public schools.

"The results of the election are the best answer to the question of the separation of church and state. The term 'separation of church and state' is a phrase from the Russian constitution, not the American constitution. Our country guarantees the freedom of religion, not the freedom from religion."

Richard Asinof, communications director of Environmental Action Inc. of Washington: "It's hard to imagine that things could get much worse, but we trust the president will find additional ways to dismantle environmental protections. . . . On the other hand, we sense a potential for strong populist movements that challenge Reagan's disregard for the environment. We see a burgeoning right-to-know movement among workers regarding their exposure to toxic substances, for example . . . and citizens and businesses together protesting 'rate shock.' That's the jolt you get when you open an electric bill inflated by unneeded investment in nuclear power. . . .

"Reagan's question 'Are you better off now than four years ago?' will haunt him when people start asking themselves questions like 'Is my drinking water safer?', 'Is my electric bill any lower?', 'Is my community any safer from toxic wastes than it was four years ago?' "

Bob Armstrong, president of Couch Potatoes of Dixon, California, an organization formed "to abolish the intellectual guilt of excessive television viewing": "The bad thing about the next four years is that Reagan is a very TV-savvy president, so we expect more prime-time shows will be pre-empted for press conferences and speeches. To us, Reagan is a TV star gone bad. We liked him better during his *Death Valley* days.

"Our usual philosophy is if it's on TV, then it must be good, but that rule doesn't really work under Reagan. It's going to be four more years of a series that should have been canceled in the first place."

Richard Viguerie, neopopulist philosopher, junk-mailman, and publisher of *Conservative Digest*: "During

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PHOTOS BY KEITH W. JENKINS

Bad-news boulevard

SEX AND DRUGS AND GETTIN' OLD

Continued from page 1

the pills for $40 or $50 a tab, then use the money to buy their heroin or cocaine. If the woman of substance made two visits a week to the doctor — "Somebody ripped off the pills," she'd groan — she could bring in up to $500. Even on her deathbed she was making money the way she always had: off her body.

"You come up in a society that says you've got to make it the best way you can," Eydie says. "Well, when you hit the age of 65, that doesn't throw it all out the window."

No, the hustle definitely does not end when you grow old. Last week police arrested a 59-year-old grandmother for allegedly operating a $1000-a-week drug business out of her Dorchester home. Grandma reportedly was using her 9- and 10-year-old granddaughters to peddle marijuana. The incident was viewed by many as a freak occurrence. But in Roxbury and parts of Dorchester and the South End, in places where the median household income is $11,377, street sources say these partnerships are a way of life. In the cheatin' parts of town, there exists a loose, unholy alliance between the young and the old — a sex-and-drug connection based on the ageless chain of need.

It's not the sort of thing being discussed by the city's Commission on Affairs of the Elderly or at the state Department of Elder Affairs. And it doesn't show up on the police blotter. But in elderly-housing developments, for example, there are old gentlemen shacking up with young prostitute-junkies. To feed their families, or to feed their habits, there are oldsters involved in illicit lines of work: pushing their prescription drugs, charging young junkies a fee to use their flats as shooting galleries, and renting rooms to hookers who turn tricks while the old guys play cards down the hall.

Is this any way for old folks to behave?

"One stereotype, one kind of ageism that we find, is that older people are perceived somewhat like children," says Arnold Arluke, associate professor of sociology at Northeastern University. "They are weak; not agents of their own fate. They are innocent, like children. People see old age as a time of second childhood. Being a drug dealer is not a regular occupation. It's a risky business. To me, you've got to be kind of clever, resourceful — an entrepreneur. You've got to have some kind of power, influence — connections. This is not the innocent, sweet, dumb child. It's someone who is a survivor."

And sex? The old guys would croak of a heart attack, right? — if they could ever get it up. Arluke cites a Harris survey, "The Myth and Reality of Aging in America." "Ninety-five percent of the sample thought older people were sexless," he says. "It's double edged. No matter what, you lose. You're either sexless or a dirty old man; a dried-up prune or a sexual deviant."

You're getting old: you don't rock and you have no role. Arluke says, "Old age is often thought of as the role-less period. You give up the roles you used to play and don't acquire new ones. But older people have all kinds of roles: grandparent, lover, worker — even if it's a deviant occupation. All the needs and habits that we have as young people continue until we die. It's surviving again. And living the way they want to and have been — on their own terms. And that may involve a Sony TV, a new car, or a woman."

The intersection of Washington and Northampton

Continued on page 10

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Drugs

Continued from page 8

streets on the South End/Roxbury border is just a bad-news boulevard. If you want to buy or sell something, this is the place to go. Among the traders are those who've forged the ungodly alliances of young and old. Two Housing Authority elderly-housing developments, two blocks apart, bookend this turf. Two types of working women frequent these buildings, despite the presence of security guards. One kind visits: hookers can be seen ringing room buzzers around the first of the month. That's when the Social Security checks come and the old men have money to spend.

The other kind stays: they move in with the old men. The guys become sugar daddies, even though they've got nothing but their $350 or $450 monthly checks and roofs over their heads. Which is okay by the working women — better there than with some young wise guy who's going to abuse her.

"It's not about using or taking," Eydie says of these relationships. "They're both doing it out of their needs."

The old men give the young women a safe base of operation, food, and pills. The girls give the men companionship, status, and sexual thrills.

"A lot of the girls probably had no fathers in the first place," says a source who knows the area. "The men represent a fatherly image. The guys will defend their girls to the end. And there's a lot of envy among the men if one of them has a regular companion who's young."

One young woman and her boyfriend both moved in with an old guy and took over his room. They'd give him a few drinks and he wouldn't care. So they'd sleep in his bed while he slept in a hardback chair.

While her beau was out working nights, the woman participated in orgies with the old men. "The news got out that anybody who wanted to take part should go up there," says the source. "Guys would be throwing money at her; she would flip them out."

The old ladies in the building got a chuckle when they heard about one old man who couldn't handle all the heavy action. Some of them were playing mother-lover to their own young guys. One young guy shacked up with a little old lady, says this source. She was bedridden, her body twisted by arthritis. But after a couple of months of the youth treatment, says the source, "she started setting her hair. She looked vibrant, alive. Whatever he was doing was fantastic."

The first allegiance of most of the old women in these buildings, however, is to the church. "The older men say bullshit on that," says the source. "Ideally, they'd love to die making love."

But while they still have one foot on earth, they have to make money. One of the most popular scams among the junior-senior set is running prescriptions, known as "scrip." It's a senior spin-off of the strategy employed by hard-core heroin traders who use nine-, 10-, and 11-year-old kids to peddle their dope. Nobody suspects the youngsters, and if they do get caught, they get off easy because they're juveniles. Younger people use the old-timers because they have multiple doctors; many have legitimate illnesses (or are convincing actors), or they have good connections with pharmacists.

"And who's going to put a 70-year-old guy in jail?" asks Trooper John Curtin, of the state police's Diversionary Investigation Unit (DIU). Lieutenant Bill Sutherland, head of DIU, says "every segment of society" is involved in the illegal pharmaceutical trade, which is estimated to be worth more than $50 million a year statewide. But he and Curtin refuse to single out the seniors. "It's not that prevalent," says Curtin, "or we would be aware of it."

Still, the state cops have investigated oldsters who are running stolen or forged scrip. "One guy I know," says Sutherland, "who must be in his 50s, keeps an ulcerated leg bloody so he can cash phony scrip."

One 70-year-old man allegedly owed some young guys between $500 and $1000. They told him he could work off his debt at $40 or $50 a clip by cashing bogus scrip. The two young guys were arrested recently, according to Curtin. The old man has not yet been charged.

Walter, who gets $400 a month from the government, is 65. He is not known by the state cops. The Lynn police, however, are acquainted with him. They met him when he was trying to cash some bogus scrip for 20 Percodan, which are worth a total of $100 on the street.

"I'll give you $50 if you get this prescription filled," a young guy told him. Walter put on a neck brace and walked into the pharmacy while the young guy waited in the car. But the deal went sour when the pharmacist recognized Walter from a previous run. And the cops arrested him and fined him $100. But he says he'd do it again because "$50 is $50."

Walter recently encountered one of the down sides of hanging out with guys 40 years younger than he is. In good times the young guys look after the old ones. But if things turn ugly, you can get beat on, as Walter learned when he got into a spat with a young guy recently. Walter, sporting a black eye, is now shuttling back and forth between the city's shelters.

Abdul, a/k/a Abdul the Merchant, lives in an abandoned brownstone on West Concord Street, in the South End. The best way to reach Abdul is to go to the back of the house in the afternoon and yell: "Abdul! Abdul!" Even the Young Turks are afraid to enter the place alone. After the third "Abdul!" a young woman with a cane appears from an alley. She leads the visitor in darkness to the broken promised land, past rummage-sale piles of clothes, a mattress, cans and bottles waiting to be deposited, and then up a set of stairs supporting a huge white freezer that Abdul wants to sell for cash. All the way, it feels like the next step will lead into a black hole. A knock on the door is answered by Abdul's voice. The day before, he would not allow a visitor to enter his room because he was letting a couple of young folks fool around in there.

Abdul wears a blue parka over a white safari jacket over a brown suede jacket over a green corduroy shirt over a white turtleneck. A seven-inch cooking knife is strapped to his left hip. On his head sits a green astrakhan over a blue knit cap, both of them covering a skinny braid that falls from the left side of his head. "When God calls you," says Abdul, 54, explaining a Sudanese custom, "he pulls you up by the braid."

Abdul is not exactly sure that he's going to be pulled *up* because he can't decide which hat to wear: he is both an orthodox Muslim and a devout rogue. "I know I'm not leading the best life," says Abdul, who claims to have done time for every crime but baby kidnapping. "But in my rogue capacity, even with all my addictions, I'm doing a hell of a lot more than some of those up on the pulpit."

Abdul is landlord and spiritual leader to about 20 young squatters, who can stay free of charge in his building as long as they contribute to the cause: survival. Anybody who gets shut out of the Pine Street Inn Abdul lets in — if he's got room.

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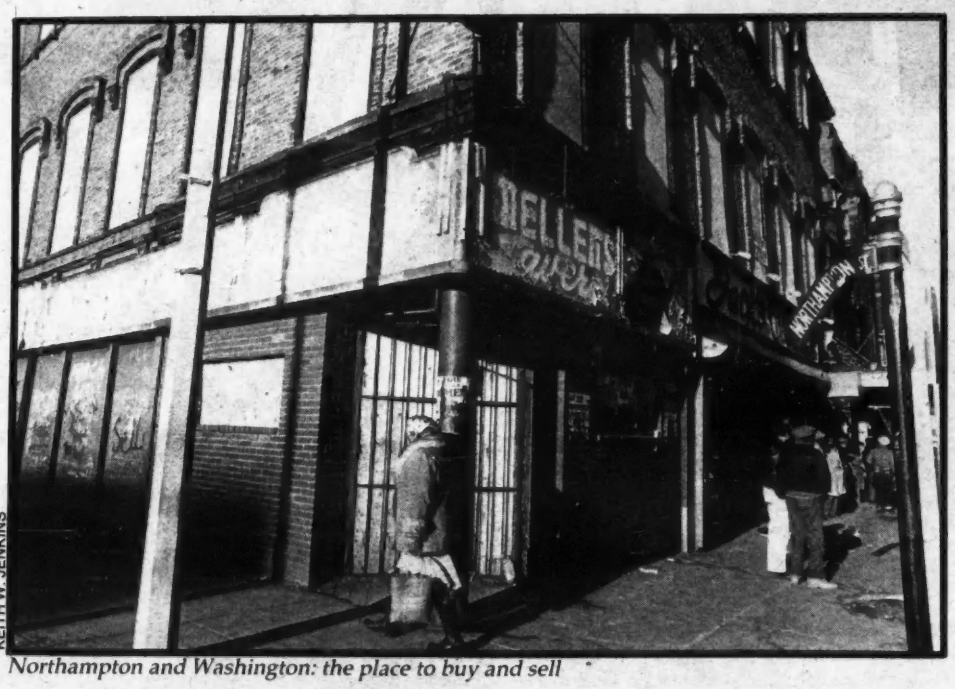

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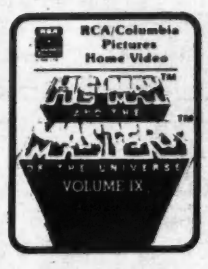

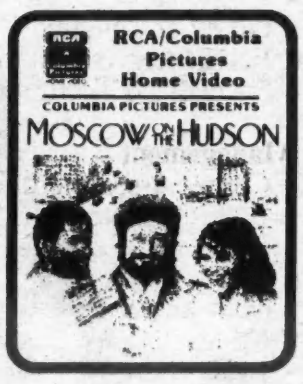

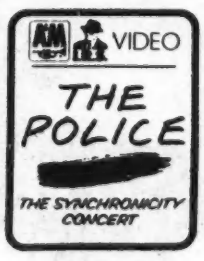

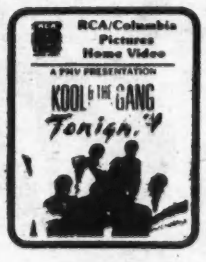

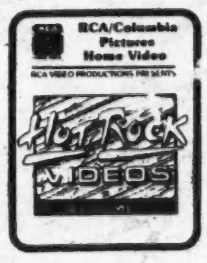

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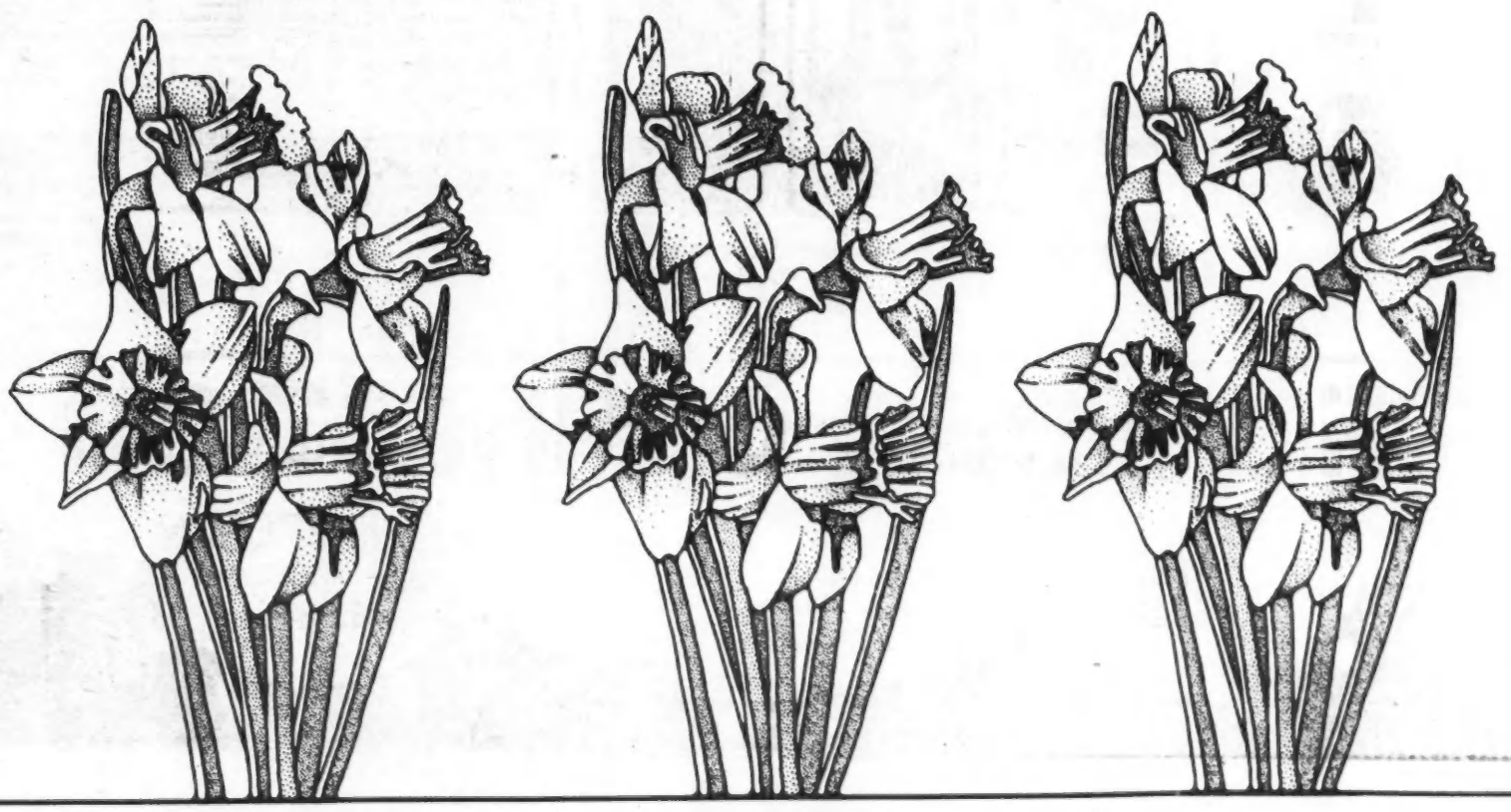

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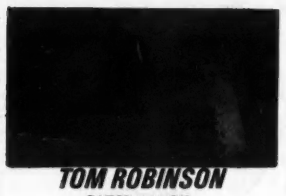

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The birds and the bees in the 'burb

Sex education (or the lack of it) in Wellesley

by Peter Canellos

When a game is over and the Wellesley High hockey team heads back to the locker room, the kidding begins. It's jock talk, and the main topic, says the team manager, is sex. And at Wellesley High, the locker room is one of the only places where students get their information (or misinformation) on sex.

Wellesley High, like many high schools in Massachusetts, has no sex-education program. There is no record of just how many high schools in the state do offer such courses. According to sources at Planned Parenthood, many schools offer special programs on puberty and menstruation. Fewer schools offer courses that include a discussion of contraception. Wellesley High offers neither. The school's required health course, covering sex roles and human anatomy, was canceled for this year by the school committee because of budget constraints. But even when the health course was part of the curriculum, administrators forbade discussion of venereal disease and contraception on the grounds that they were not included in the school-committee-approved lesson plan.

John McDermott, health and physical-education director of the Wellesley schools, calls sex education "a red-flag issue" — because school personnel fear a backlash from parents if information about contraception and/or abortion is given through the schools. He says abortion and contraception are "personal and religious decisions," and adds, "I don't see the role of the educator as getting into moral teachings and religious beliefs."

On the average, 40 percent of all high-school students in Massachusetts are sexually active, according to figures supplied by the Massachusetts Public Health Department. Planned Parenthood predicts that 40 percent of all girls in the US who are now 13 years old will become pregnant before their 20th birthdays. Says Barbara Ganzer, Planned Parenthood's coordinator of teen education, "Whether we like it or not, a lot of teenagers are having sex and we've got a responsibility to give them as much information as we can."

At Wellesley High, though sophomores say few in their class engage in sexual activity, many seniors say they are sexually active. "I'd say about half of the kids in my class do it," says senior Bill Siek. He adds that a classmate of his had a baby last year.

Robert Burke and Connie McCaskill, the two teachers who were responsible for the health course at Wellesley High, say students frequently came to them with questions about sex and expressed a desire for sex education in the curriculum. McCaskill, who was laid off when the program was cut, says, "Wellesley High has sexually active students. When you talk to students in classrooms and informally, you realize kids need help — they need someone to talk to about sex. Students are saying, 'Give us a hand. Help us learn about sex. Give us the information necessary to make decisions about sex.'"

Immediately after graduating from college, Burke was hired to teach a health course at Wellesley High. He remembers being surprised to find that sex education was not on the lesson plan designed by high-school administrators and approved by the school committee. "I wanted to teach some sex education because venereal disease and teenage pregnancies are epidemic," Burke says. "I was told I couldn't by the then director of health and physical education." Burke, who now serves as the high-school athletic trainer, told his class instead that he'd answer any questions they had about sex, and he's continued to answer them even though the health program no longer exists. "I've had people come to me wondering about VD and AIDS," he says. "If someone has a problem, I try to give them as much information as possible."

McCaskill, too, remembers sensing the need for sex education in her health classes, but she decided not to teach it because she feared it might prompt officials to cancel the health program. She had found that sex education was frequently the most controversial part of a health curriculum — and she had already heard rumblings that the

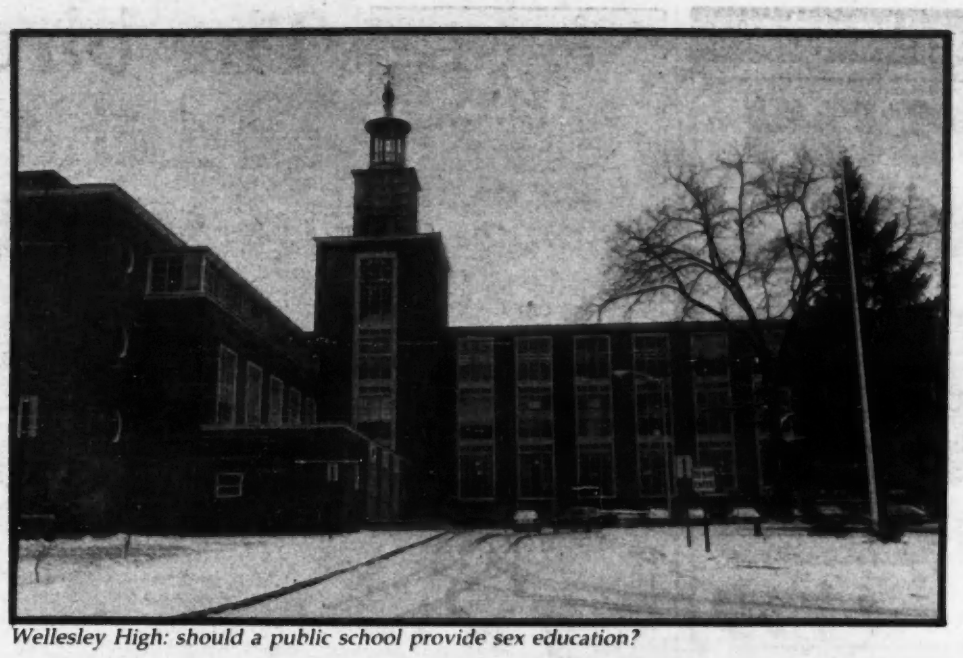
JOAN SEIDEL

DeLetis: "I struggle with what belongs in our curriculum."

school committee was "out to get" her program. Several school-committee members told McCaskill that Wellesley had a large Catholic community and that its members would be offended if contraception were taught. Parents told her that they were already providing sex education for their children. John McDermott, the system-wide health director and McCaskill's former supervisor, admits that he did not want sex education in the health curriculum. "I had a strong feeling that body function was not a job to be assumed by that health course," he says.

"Sex education has been the downfall of many health-education programs," McCaskill says now. "People felt that if sex education was taught, it would arouse opposition to the program. I wasn't willing to risk the whole program for sex education." McCaskill bought anatomical models of the human breast and testes for use in teaching self-examination for cancer, but she put them in storage when she decided not to teach sex education.

As it turned out, McCaskill's program was cut anyway. In the budget crunch that followed the adoption of Proposition 2½, the Wellesley schools pruned physical education in the high school to the state's minimum requirements, eliminated a special arts workshop in the elementary schools, and cut back on art, music, industrial arts, and home economics in the middle school. There were even some staff reductions in basic courses such as math and English. But the health requirement was not on the superintendent's list of cuts; the school committee initiated that move. Says school-committee chairwoman Ann Fitzmorris, "Our decision was not in any way a signal that health is not an important part of a child's education. We felt we could offer bits and pieces of health within physical education, science, and home economics. In that system, we could accomplish the same goals with some savings." As for sex education, Fitzmorris says, "You have to examine what schools do best as a part of a greater community. My belief is it is teaching of academic subject matter, teaching of arts and music, that we do best. Because I see us as part of a greater community, I'd be inclined to look to other agencies and facilities to deliver such services." She includes youth centers, the home, and the church as possible settings for sex education. She adds that sexual development is described in high-school biology. But three biology students interviewed did not recall having had any reproductive anatomy since the school year began in September. "We're still on one-cell animals," said one.



Wellesley High: should a public school provide sex education?

PHOTOS BY JOAN SEIDEL

Marshall: officials fear that parents will object to sex ed.

The health requirement was canceled without much controversy. Robert Burke says that teachers, aware that budget cuts were needed, rushed to defend their own specialties and ignored the larger curriculum interests of the school.

William Farrell, who took over as principal in September, nine months after the health program was cut, says Wellesley High will not reinstate it. Farrell says he is guided by the views of the community. "I don't really know the feelings of the community on sex ed in the high school, so it's hard to say whether I'd support it," he says.

Even without the health requirement, Wellesley High probably meets the state's lax requirements for health and sex instruction. The state mandates only that "body structure and fitness" be included somewhere in the curriculum.

* * *

The philosophical debate over whether sex education belongs in public schools is fought from two general points of view. On one side — that of Ann Fitzmorris, John McDermott, and others — is the belief that sex education is primarily the job of parents. If they do not wish to provide such education themselves, then they should be the ones to choose some other source of information for their children. This side generally sees sex education as a moral issue, one that is outside the purview of public schools. The other side — whose advocates are Robert Burke and Connie McCaskill, among others — says that teenage pregnancy and venereal disease are societal problems and that learning to face those problems competently and maturely is an essential part of a child's education. They maintain that giving students information about birth control and venereal disease is part of the responsibility of public schools.

Wellesley associate superintendent Karla DeLetis, whose main function is curriculum planning, says, "I struggle with that

Continued on page 16

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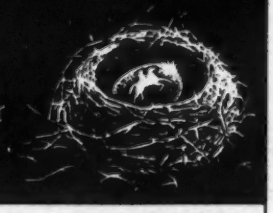

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Sex ed

Continued from page 15

one — where the school's responsibilities end and the community's and the church's and the family's begin. I struggle with what belongs in our curriculum." DeLetis acknowledges that there's a precedent for public schools' taking on society's problems, such as when schools were used to administer the first polio vaccines, in the 1950s. Similarly, Wellesley now includes a 10-week program in the sixth-grade curriculum on drug-and-alcohol abuse. Combatting substance abuse in the public schools is strongly encouraged in Wellesley; DeLetis chairs a large committee of parents, teachers, and community leaders that is investigating new ways to deal with drug-and-alcohol problems among teenagers. But similar support for sex education has not materialized.

"I think there is more agreement among various constituencies — parents, community people, police, and professionals — that the schools can and should be doing drug-and-alcohol work through the curriculum," DeLetis says. "There is less agreement on sex education. People consider it a controversial topic — issues around sex education strike more at the heart of people's values and the role of the schools."

DeLetis says parents have told her that the schools should stay away from sex education — even though the adoption of a sex-education program has not been proposed in the 18 months she has been in the Wellesley schools. She says she has also heard from parents who want sex education in the curriculum. DeLetis speculates that parental support for sex education would probably depend on which topics were covered in the program.

Currently, Wellesley elementary schools show fifth-graders a film on puberty, and parents are given the option of screening the film themselves and then deciding whether they want their children to see it. DeLetis says she is not aware of any parents who have kept their kids away from the film.

Kim Marshall, who is manager of instructional services of the Boston schools and currently developing a voluntary sex-education program for Boston schools, says that parents opposed to sex education usually have more bark than bite. "Generally, the very small percentage of parents who are against sex ed have an inordinate effect on educators," Marshall says. Indeed, many Wellesley administrators, parents, and school-committee members seem to base their objections to sex education solely on the *perception* that parents will oppose it. George Johnston, treasurer of the Wellesley High Parent-Teacher Organization, says he believes sex education has a place in the classroom but that it is primarily the job of parents. If a sex-education program were to be instituted at Wellesley High, he says, he has "no indication" as to how parents would respond. But he anticipates a negative reaction: "This is still New England and there are plenty of people who are set in their ways. Sex education has always been a forbidden subject — because of personal feelings and church beliefs."

Despite all the fear that Catholics in the community would object to sex education at Wellesley High, St. John the Evangelist Church, one of two Catholic churches in town, offers comprehensive sex education as part of its confirmation training. And St. John's School, a parochial alternative to the Wellesley schools, offers sex education to every one of its classes, kindergarten through eighth grade. The lower grades learn about the development of the body from the "Look at Life" series, developed and sponsored by the Catholic church. Sixth-graders are taught about contraception by a nurse from St. Margaret's Hospital. Seventh- and eighth-graders discuss abortion. According to Sister Julie McDonough, principal of St. John's School and a confirmation teacher at the church, all sex education is presented in an informational fashion rather than a doctrinaire one, but it is accompanied by a description of the church's teachings, which oppose contraception and abortion.

McDonough says she would endorse an informational program of sex education for the public schools. "I think they should teach it," McDonough says. "In sixth grade, when we have the nurse in, all of our students' questions are handled and answered."

* * *

Meanwhile, students at Wellesley High, like students at most American high schools, continue to have sex. Bill Siek remembers that at this year's winter cotillion, a formal dance, the "word" was that many of the boys were looking for girls to sleep with, but that most of the girls just wanted to enjoy the dance and be taken home afterward. "For a lot of kids around here, a sex-education course would be really helpful — since this is where they're first exposed to it," Siek says. Adds Betsy Reed, a 1982 graduate of Wellesley High, "Sex ed is absolutely necessary, and I have serious doubts about its ability to be conducted in biology."

Kathleen Ross and Katie Gannon, both sophomores, say that only a few members of their class are sexually active. Both take biology classes and neither recalls any section on human reproduction or reproductive anatomy. Ross says she's already learned about contraception — in a lecture that was part of her confirmation training at church.

So far, the strongest voice in favor of sex education at Wellesley High has been that of Peter Dunn, a staff writer for the *Wellesley Townsman*, a local newspaper. Wrote Dunn in a column published on December 20, "Children aren't dumb. They realize that there is more to sex than lipstick and cologne. They know inside them that this aspect of humanity has the potential for joy, intimacy, and for the creation of new life. They want some help wading through all the nonsense and misinformation." Then he turns to parents: "Are your children going to be the ones who hurt themselves and others through ignorance, or will they be the ones who know the role and meaning of sex in a relationship?" □

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6:00 pm	BOSTON HIGH SCHOOL BOYS' BASKETBALL GAME OF THE WEEK This Week Features: Madison Park "Cardinals" vs. Jamaica Plain "Knights"	HEALTH LINE EAST "Parenting And Childcare"	CABLE READY With Guests Paul Deare & Victoria Hull	MARY SON Ecumenical Puppet Show	CHILDREN'S STORY BOOK READINGS
6:30 pm		ALEPH Jewish Public Affairs	PERSONAL FINANCIAL PLANNING	UP FRONT Frank Conte	INSIDE YOUR SCHOOLS
7:00 pm		BOSTON HIGH SCHOOL GIRLS' BASKETBALL GAME OF THE WEEK This Week Features: Jamaica Plain "Knights" vs. Latin Academy "Dragons"	SMALL BUSINESS SPECIAL "Franchising"	FUNDRAISER East Boston's Leukemia Society	LASTING IMPRESSIONS Employment Of Disabled People
7:30 pm			SOLIDARITY '85 Labor Unions	John Doherty, Caricaturist/Preventing Running Injuries	IRELAND ON THE MOVE
8:00 pm	N.E. WOMEN'S NETWORK "Women & Middle East" (pt 1)			A MATTER OF CHOICE Effects of Cigarette Smoking	HOMETOWN USA BICYCLE TOUR
8:30 pm	PERSPECTIVES ON HEALTH		ACCESS PROGRAMMING	SKI WEEK How & Where To Ski In New England	
9:00 pm	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Eileen Jones

PROGRAM HIGHLIGHTS

Boston Neighborhood Network (BNN-TV) is available to residents and community groups from all neighborhoods.

Programs on BNN-TV are produced by community volunteers as a public service. Public access programs are produced and cablecast on a free, first come/first served basis.

Hundreds of Boston residents and community groups now make television programs for BNN-TV, creating a city-wide network of alternative community television.

BNN-TV is managed by the Boston Community Access and Programming Foundation, an independent non-profit agency funded by five percent of Cablevision's annual revenue.

For more information about BNN-TV, call 424-7292.

Boston Community Access & Programming Foundation, Inc.
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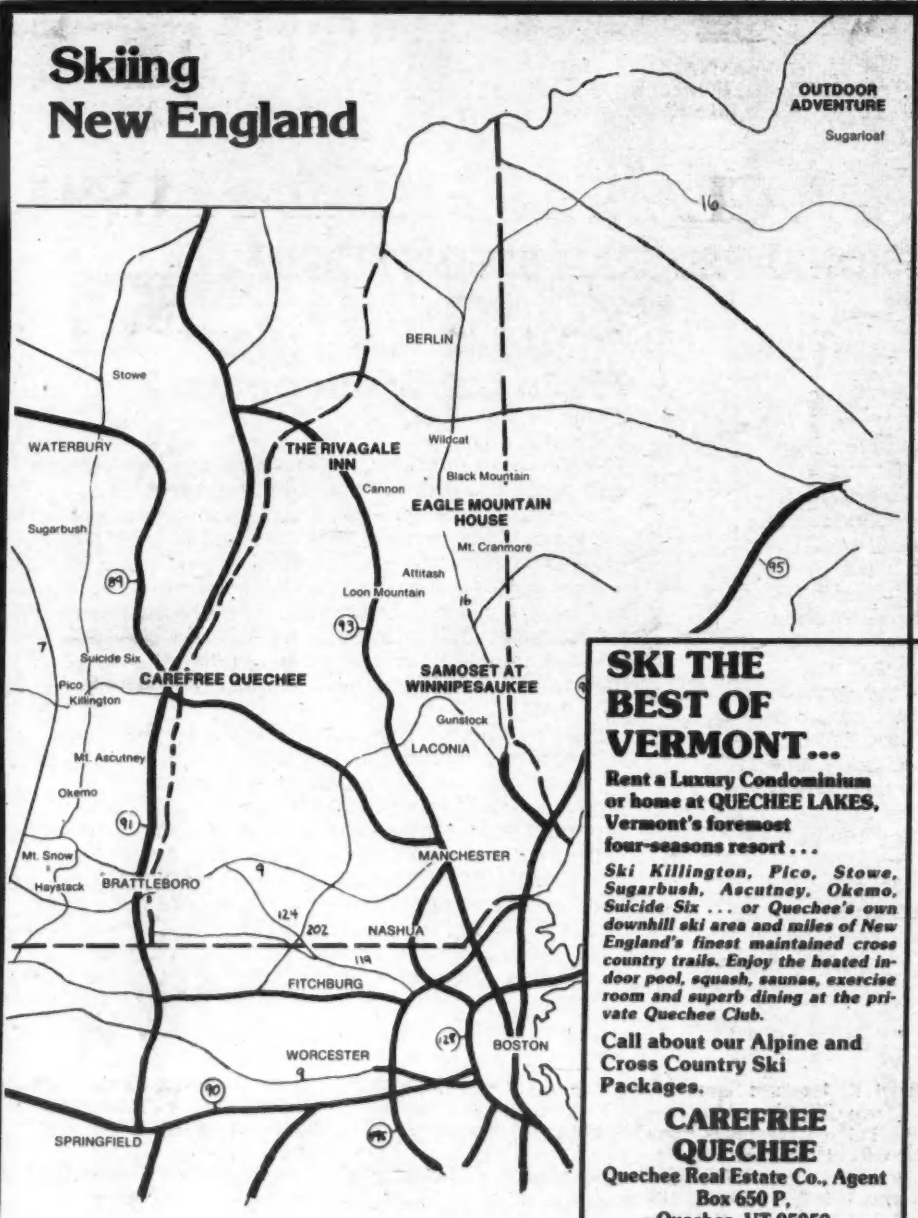
Skiing New England



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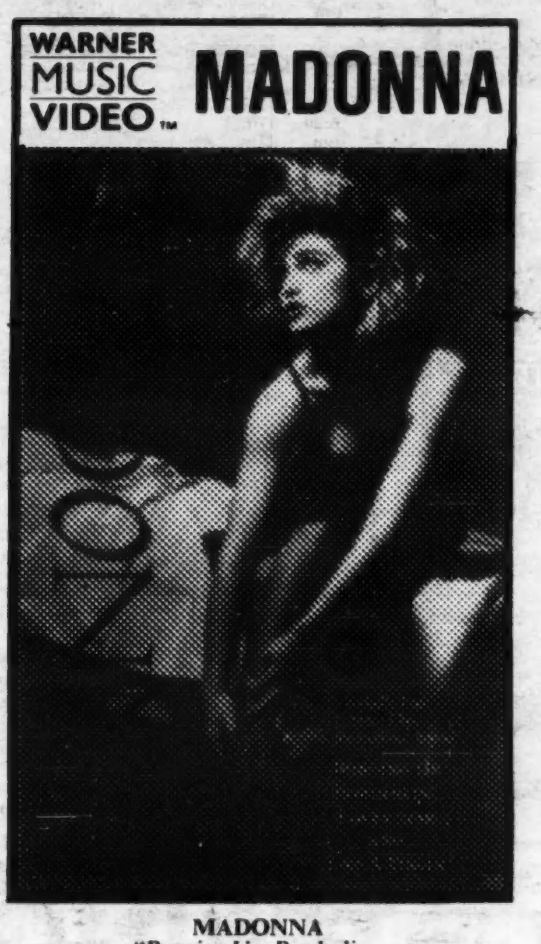
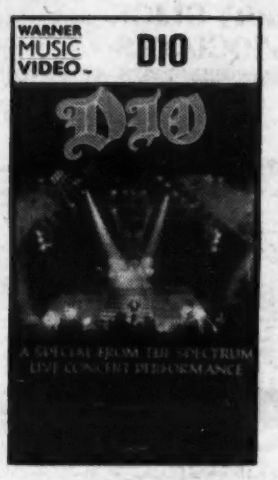


MADONNA
"Burning Up; Borderline, Lucky Star and Like a Virgin"



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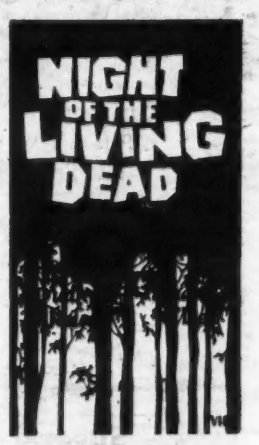

"NIGHT OF THE LIVING DEAD"

"FLYING DEUCES"
with Laurel & Hardy

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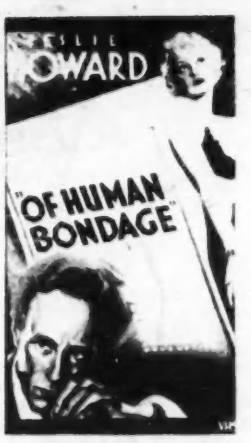

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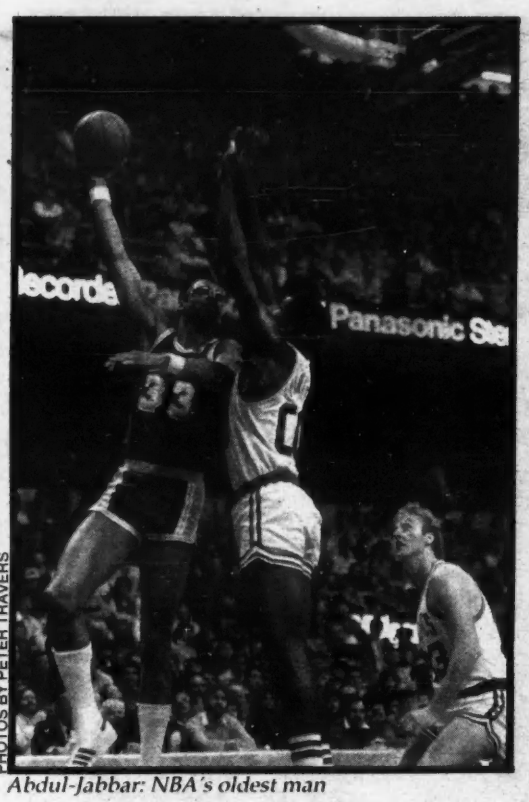
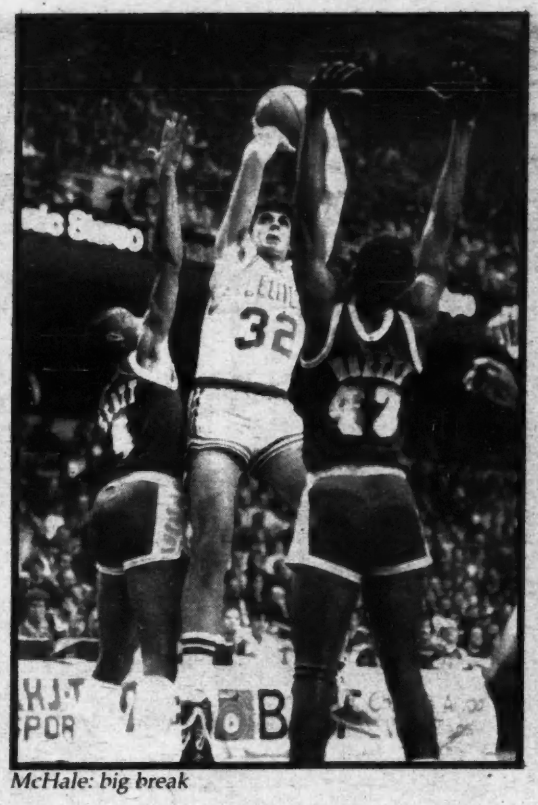
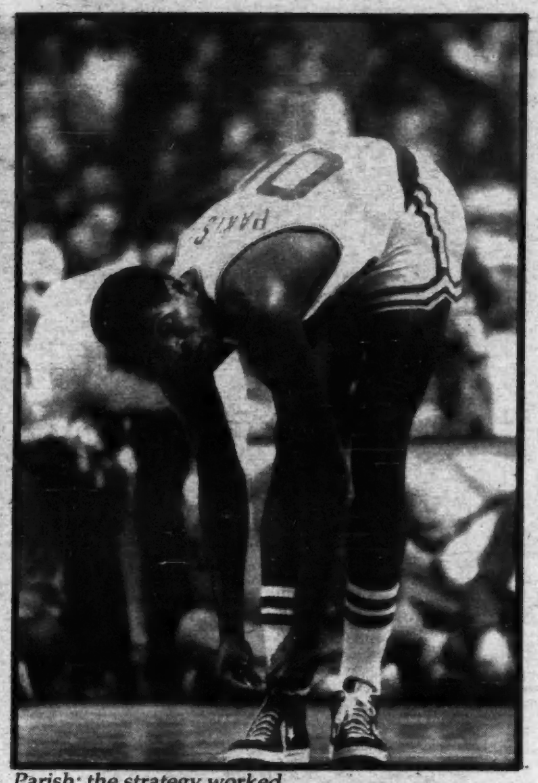
PHOTOS BY PETER TRAVERS



Abdul-Jabbar: NBA's oldest man



McHale: big break



Parish: the strategy worked.

Sporting eye

Blunders and wonders

by Michael Gee

Like many other pieces of precision equipment, the Lakers don't function at their best under extreme temperatures. It was 95 degrees outside Boston Garden last June when they lost the NBA finals to the Celtics. It was 14 degrees outside when the Lakers returned last Wednesday and were once again beaten by the Celtics, 104-102. The 81-degree difference didn't alter the way the Lakers lost, however. As in the playoff series, the Lakers *should* have won, but what appeared to be a controlling lead was erased through their own errors — errors that the Celtics exploited to maximum effect. On a night when Boston, in the opinion of Larry Bird, "really didn't play that well," the team was able to overcome their miscues, even as the Lakers succumbed to their own.

The ultimate case in point, fittingly enough, was the winning basket, delivered by Kevin McHale with two seconds to go. Until then, McHale had been the Celtic with the most limitations, shooting a miserable three for 12, by his own admission "missing easy shots, not tough ones." Still, K.C. Jones had faith. When the Celtics were in possession of the ball, with 14 seconds left to play and the score tied 102-102, he called time out to instruct his charges to get the ball in low to McHale, who responded by banking in a six-foot turnaround jumper over Kurt Rambis and transforming himself instantaneously from goat to hero. Afterwards, Bird summed up his faith in percentages by noting of McHale, "When you're a foot taller than the other guy, and you're only a foot away from the basket, you should make the most of your shots."

But McHale only got his chance to play hero because, as in games two and four of the playoffs, the Lakers were unable to hold a lead — in this case a 102-99 lead when they had both the ball and less than a minute to play. That's an advantage any winning — let alone championship — team ought to have been able to turn into a victory. The Lakers couldn't do this because, unlike McHale, they saved some of their most crucial blunders for last.

Blunder Number One wasn't really a Laker error, but rather a nice bit of defensive work by Danny Ainge. As might have been expected, when the Lakers had the ball with 50 seconds to play and a three-point lead, they attempted to get the ball in low to Kareem Abdul-Jabbar. With 33 points that night, Abdul-Jabbar had been Los Angeles's only

Continued on page 28

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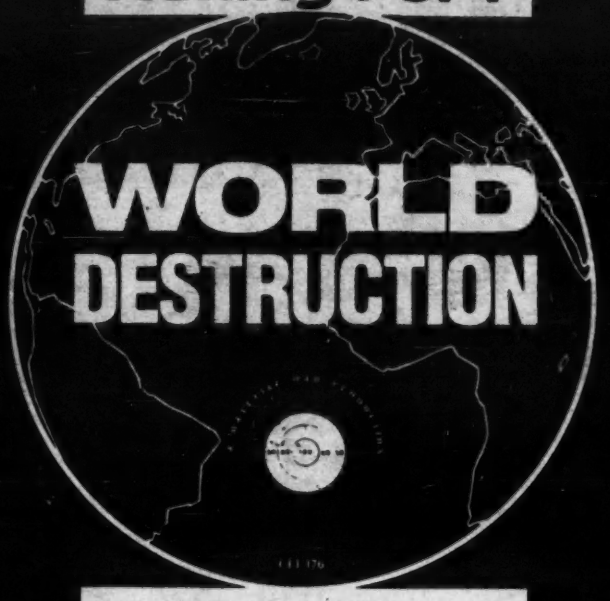

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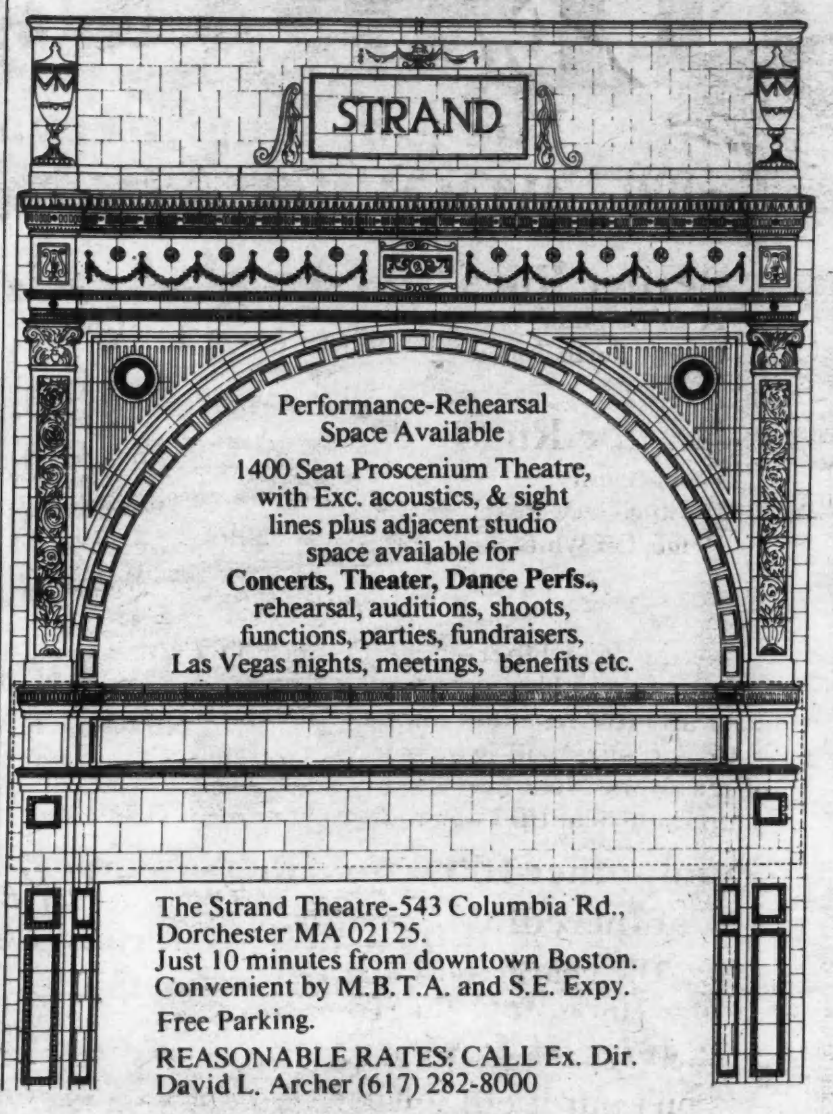

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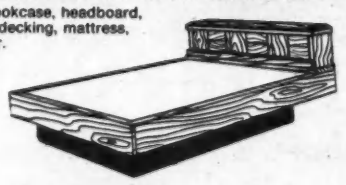

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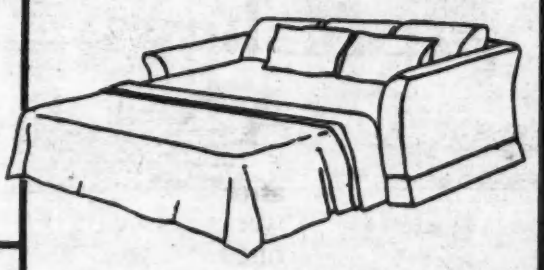

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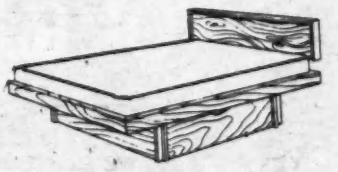

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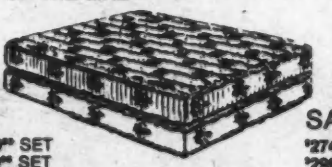

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WOOL RUGS . . . good looks that last.

Berber Rugs From Belgium In Soft Earth Tones	6⁶x9	~~$299.00~~	$149.
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Quote

Continued from page 2

questions, and he or she will accuse me of being a casual reader. I will answer that those questions should be answered to some degree in every story on those topics. A serious newspaper of record would publish an index as a special supplement, I will answer. The editor will hang up at such a preposterous gibe by such an obviously unprofessional reader.

* * *

Diane Willis's Channel 7 series last week on Ethiopia, "The Starving Pawns," jumped across my deadlines, and therefore I can comment on only the first episode. Willis is the first American journalist I am aware of who has traveled on both sides of the Ethiopian civil war. Her first piece showed rather too much of Willis in the field touching starving children. Producer **Maggie McNett** should have cut more quickly to the bombshell of that episode — the exposure of the fact that US and European surplus food had been stolen by private traders in Ethiopia and resold to their counterparts in rebel-held Eritrea. The good news is that the sacks of skim-milk powder Channel 7 videotaped will go to people in need, rather than to the Ethiopian military. But the black market is a disturbing indication of the Ethiopian government's corruption.

Channel 4's relief plane to Ethiopia, "Spirit of New England," cosponsored by numerous Boston-area corporations, will fly next week, and reporter **Charles Austin** hopes to go along to follow that food directly to the feeding stations in Ethiopia. Austin's previous reporting from the Sudan helped clarify the political background of the country.

This all shows that television can be a sophisticated journalistic medium when its staff and executives commit themselves to a story and stay committed. Working in shifts, the three Boston VHF stations have completely taken over a world-class story. Their outstripping the print media is such an unusual situation that there aren't even any awards established to honor it. I mean, best international reporting by three local TV stations?

* * *

The January 14 issue of *Advertising Age* reports a December SRI Research poll in which 43 percent of adults say that beer advertising should be banned from television while 49 percent say it should continue. Wine commercials were only slightly more popular (41 percent to 50 percent). Almost two thirds of those polled favored continuing broadcast bans on both cigarette and liquor advertising.

The debate will be heard in Congress on February 7 before the Senate Alcoholism and Drug Abuse Subcommittee. The prohibitionists will argue that beer and wine advertising on TV and radio influences the young, leads them on to harder stuff and illegal drugs, and promotes abuse among all age groups. The brewers, winemakers, and advertising executives will argue in the name of free speech, voluntary educational efforts by the industry, and declining beer consumption in recent years.

So you have an argument in which the advertisers will claim that $700 million worth of beer and wine advertising isn't working. And therefore, they'll insist, they should be permitted to do more of it.

No one at that February 7 debate will make any crass observations about the effects a beer and wine ban would have on network sports, where most of this ad money is spent. Newspaper and magazine publishers, who have profited greatly since 1969 on the cigarette and liquor broadcast ban, will be strangely silent on the issue. It is possible that someone will cite the amazing visibility of liquor on entertainment television. Some studies of prime time say that fewer than one such drinking incident in 15 has a negative consequence for the TV characters. They usually don't even get intoxicated.

* * *

Former *Herald* staffer **Warren Brookes** has moved to Washington and is now economoralizing in the *Detroit News* as both a columnist and an editorial writer. Brookes will be working out of the *News*' Washington bureau and will also host seminars and luncheons for the Heritage Foundation, a conservative think tank. Brookes's column will continue to appear in the *Herald*, through the Heritage Features Syndicate. He is also the Heritage Foundation's 1985 Distinguished Journalism Fellow, an award received in the past by such national figures as **Andrew Tully, Nick Thimmesch, John Chamberlain, Donald Lambro,** and **Henry Mohr**. Local budget analysts of all political stripes will miss Warren's independent critiques of Taxachusetts.

* * *

While reprinting most of the *New York Post* celebrity coverage of Bernhard Goetz, the *Herald* has largely dropped the slogan "Death Wish Vigilante," which its New York sister runs as a logo every day. One reason is that the 1974 Charles Bronson film, *Death Wish*, was not very successful here. Boston is a weak market for action movies generally; moreover, many of the potential customers for these movies are minority youths, who didn't identify with either Bronson's character or the racist tone of the film. The producers may simply have been 10 years premature.

* * *

Postscript to **Michael Janeway**: The "Ask the Globe" column will lose all credibility if it keeps running self-congratulatory items about the *Globe* or thinly disguised corrections. If anyone actually wrote to ask the *Globe* about its Ethiopia coverage, the writer should have been answered privately. If someone had to write in for the long-ignored vote tally on the Central America referendum, the *Globe* should have set the record straight with a news story or an honest correction. □

Zanger's Reader Service Poll

Please take a moment to note on this coupon some of your media interests so they can be pursued in this column. This is not a popularity poll, so there should be little motive to drum up support for your favorites. Neither is it an intelligence test, so you needn't give impressive answers. I won't publish any of the results unless I get at least 25 replies by February 7, and even then I *won't quote you*, but I will try to keep tabs on your faves and let you know when something worth viewing or reading is available where you might not think to look.

1. What newspapers (besides this one) do you read regularly?

2. What local-TV news programs (times and stations) do you watch most often?

3. What radio stations do you have on the buttons of your car radio?

4. What radio station do you listen to at home? Any special program or announcer?

5. What local magazine writer (not in this publication) do you prefer above all others?

6. Who is your favorite local newspaper columnist?

7. Who is your favorite local newspaper reporter?

8. Whom do you prefer among local TV anchors?

9. Who is (are) your favorite local-TV news reporter(s)?

10. Who is your favorite local-TV specialty reporter (sports, weather, entertainment)?

11. Do you have a favorite local talk-show host?

12. Here is some space to mention any important "whys" about the above and to ask any questions you may have.

Thank you for your time. Please mail your poll form to Mark Zanger, the *Boston Phoenix*, 100 Massachusetts Avenue, Boston, MA 02115.

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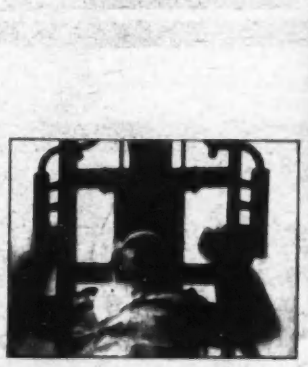

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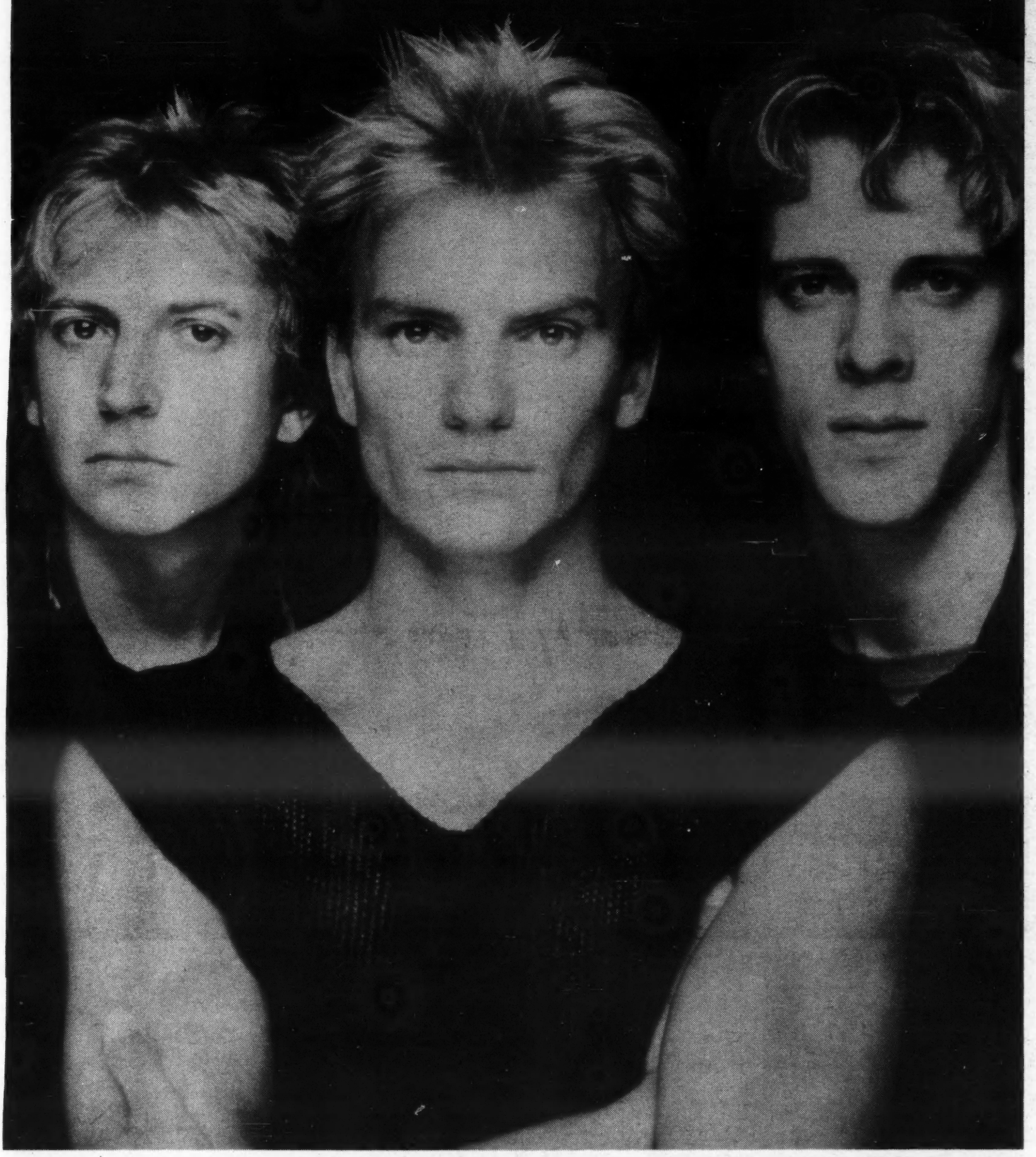

Every time a new era of music hits the airwaves, one new group always hits harder than the rest.
In the late '70s, that group was The Police.
Because they created such a riveting new sound. Because that sound influenced so many peers.
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That's exactly the response we're getting from Boston's radio audience. So if you feel like sending out an SOS because you're tired of tired formats, do what more of Boston is doing.
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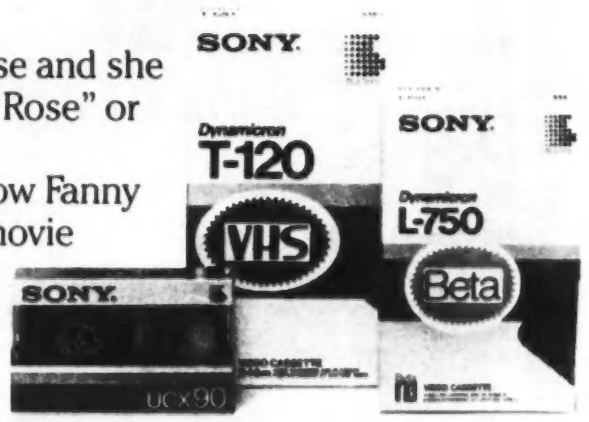

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Sat., Mar. 16 - 2:00 pm Matinee Performance Tickets $19.50, $16.50, $12.50;
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MODERN PRODUCTIONS

Sports

Continued from page 20

consistent offensive player. Also as might have been expected, Abdul-Jabbar was double-teamed by Parish and Ainge. "That's our strategy," Parish said with a smile after the game. "We try to make him into a passer. It doesn't always work, though." But this time it did. Abdul-Jabbar properly attempted to pass out to the open man — in this case Byron Scott — for the jumper, but Ainge was able to deflect the pass into the arms of Bird, who promptly threw downcourt to the streaking Parish. Whereupon Michael Cooper committed Laker Blunder Number Two: fouling Parish under the basket without preventing him from getting the lay-up. The Boston center then sank the foul shot to complete the three-point play and tie the score with 44 seconds left in the game.

At that point, though, the Lakers were still in control of their destiny, since they'd regained possession of the ball with the score tied. But here came Laker Blunder Number Three, their last and, as it turned out, fatal error. Once again, Los Angeles went to Abdul-Jabbar. Taking no chances, the Celtics had triple-teamed him. The Laker center was forced to take a turnaround jumper rather than use his deadly sky-hook, and the shot came off the rim into the hands of Magic Johnson, who missed not one but two tip-ins from the six-inch range. Parish grabbed the third rebound, giving the Celtics a chance to call time-out and set up a play for the game's last shot. It was the culmination of a most unmagical night for Johnson, who had only eight points and seven rebounds. Were it not for his 13 assists, he would have been held to a rare triple-single. Thus given their chance to decide the game, Boston made the most of it.

Many people didn't expect the game to be even that close. The Lakers came to this match at the end of an 11-day, eight-game road trip, and had suffered ignominious beatings in their last two outings, at the hands of the Pistons and the Bucks. Although both before and after the contest, all parties on both teams were careful to mouth the "just-another-regular-season-game-neither-more-nor-less-important" party line, Los Angeles played at a pace that suggested they were using emotion to counter fatigue. The Laker style makes for a herky-jerky but exciting game. Since their set offense consists primarily of Abdul-Jabbar and James Worthy down low, or long jumpers by Scott, Johnson, or Cooper, they end unsuccessful plays in a poor position either to rebound or get back into their defense. As a result, an opposing team that likes to run — such as, say, the Celtics — can get quick breaks for easy baskets. On the other hand, if the opposing team is a wee bit careless handling the ball while running, the Lakers can create a turnover and score at a truly breathtaking pace. Last Wednesday, Los Angeles turned 12 Boston turnovers into 22 points — damn near the theoretical maximum.

Both offenses performed well enough to keep their own teams in the game, and sputtered just enough to keep the other guys in the game, too. McHale's ineffectiveness inside was matched by Cooper's three for 12 from the outside. The rest of the Celtics starters had turns running hot and cold. Bird and Dennis Johnson went a combined 15 for 21 in the first half, and four for 17 in the second. Danny Ainge, on the other hand, made but one of five shots in the first half, and missed but one of eight in the second. The effect of this erratic pattern was to insure that the Celtics had

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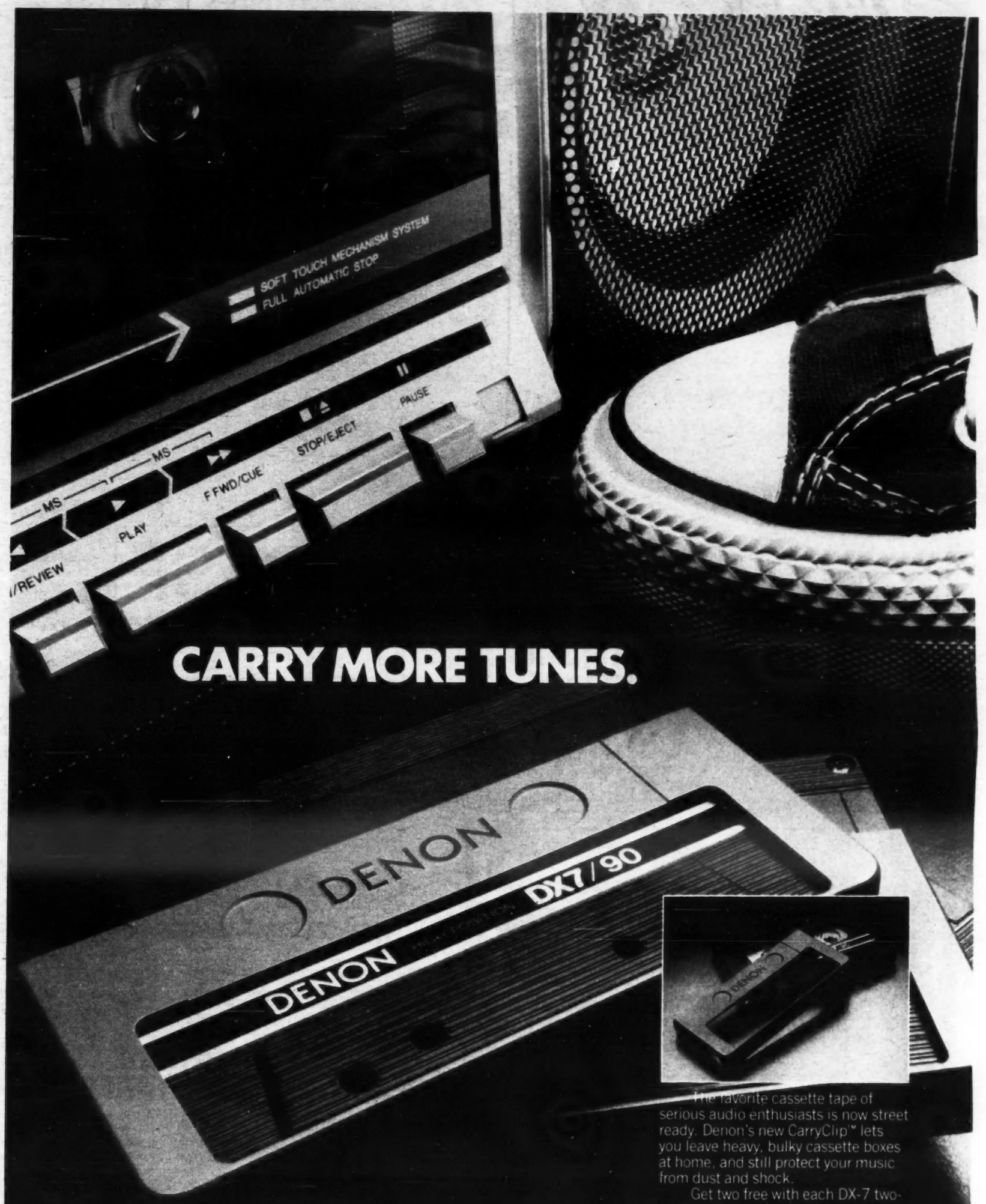

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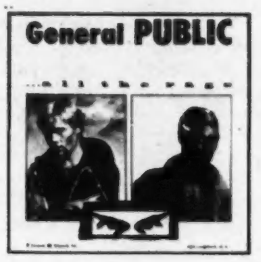

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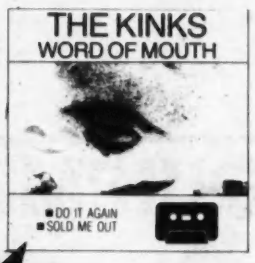

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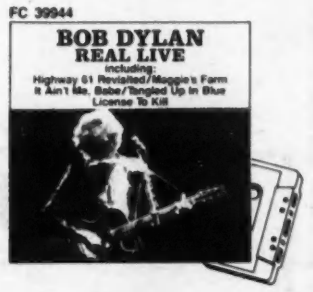

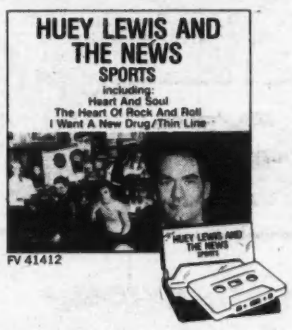

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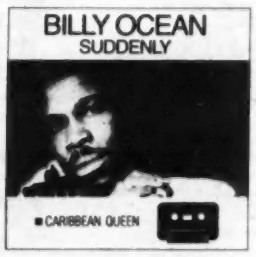

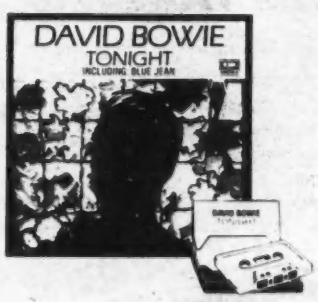

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Sports

Continued from page 28

at least one hot hand throughout the game's 48 minutes. The Lakers had no one who could consistently lessen the pressure on Abdul-Jabbar. (In addition to Johnson, James Worthy also had a most indifferent game.) Thus, down the stretch in crunch time, Boston was free to put two or three men on the Laker center. In fact, they had to. There is still no one man who can stop the 37-year-old Abdul-Jabbar — the NBA's oldest man — from scoring. Like John Havlicek before him, the most remarkable thing about Kareem's career may be how long it has stayed so remarkable.

"Our defense was able to dig in for the big plays," Bird said afterwards, and indeed, a technical analysis of the game would have to start with the fact that, on a night when offenses struggle, the better defenders and rebounders ought to win. Boston is surely better at those two facets of the game than is Los Angeles. The Laker defense, with its emphasis on turnovers, is designed to score points. The Celtics, confident of their big men's rebounding, gear their D for the more prosaic purpose of creating missed shots. Since there are many more missed shots than turnovers in a game, this is the more efficient practice.

But, as much as both sides downplayed it, this was not "just another win" or "just another loss" — to quote McHale and Laker coach Pat Riley respectively. Winning and losing one regular-season game in January, even to a fellow member of the league's elite, may mean as little to the players and coaches as they claimed, but how you win or lose 'em can have a large impact on what will happen in the future. It would be hard to think of an ending that could have been more confidence enhancing for Boston, more dispiriting for Los Angeles. Once again, these two incredibly evenly matched teams battled to the finish. And once again, at the end, the Celtics did things that helped them win, and the Lakers did things that made them lose. And this is doubly harmful for the morale of the Lakers — competing in the far weaker Western Conference, they have fewer chances to play games that are true challenges, that give them the chance to see just how good they are. As McHale notes, "It's funny; everybody knows that the Lakers are going to be there [in the finals] in the spring, and nobody knows who it will be in the East." The Lakers know that better than anyone, and this January loss could not have given them a pleasant preview of June, whether they play Boston, Philadelphia, or even Milwaukee at that time. The Laker dressing room after the game was a somber, depressed place, where tired men spoke in near whispers. It wasn't the kind of locker room you see after most January losses. An hour after the game, an utterly exhausted Michael Cooper leaned against the wall of the elevator taking him down to the team bus. Just before the door opened on the bitter night air, Cooper closed his eyes and whispered, "Ah, shit." But it was just another January game. Sure. □

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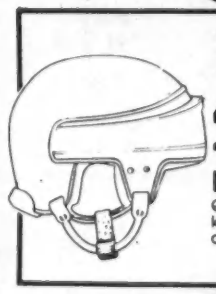

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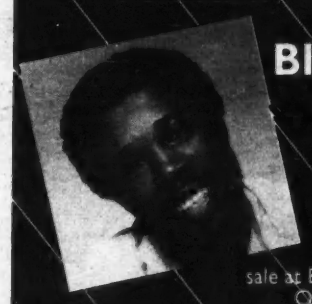

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Berklee Performance Center
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ALAN HAYMON & COCA COLA PRESENT
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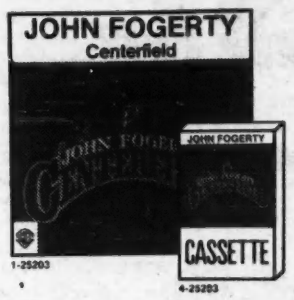

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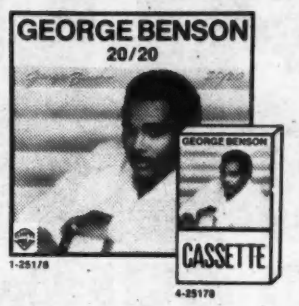

GEORGE BENSON
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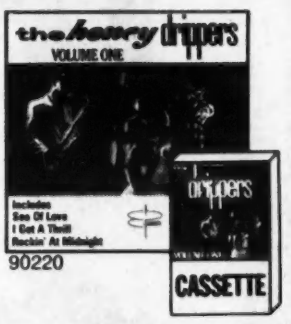

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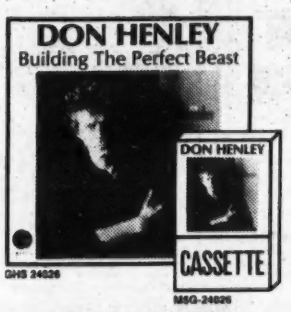

DON HENLEY
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"LIKE A VIRGIN"

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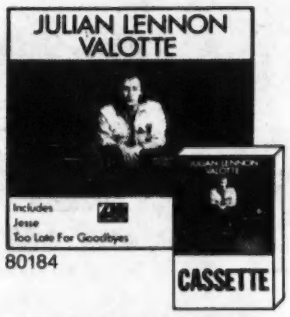

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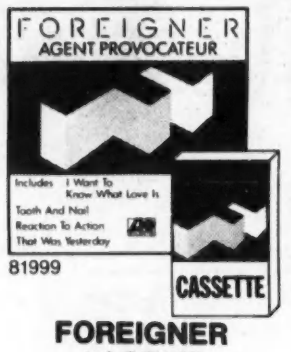

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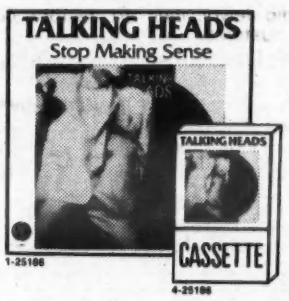

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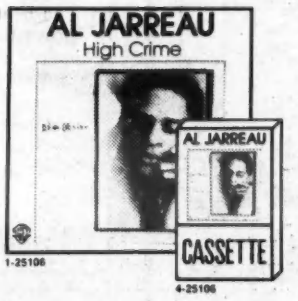

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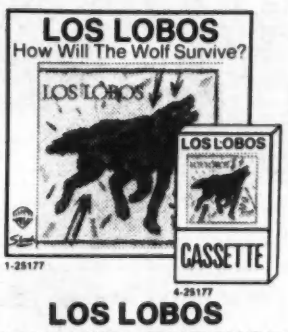

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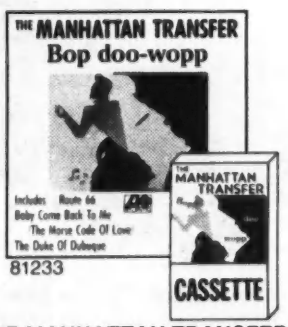

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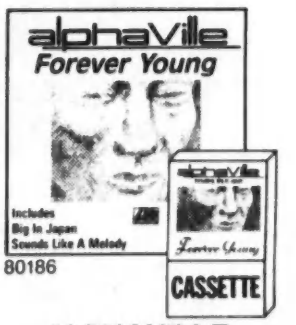

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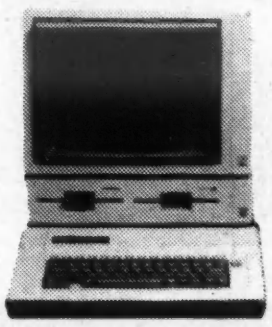

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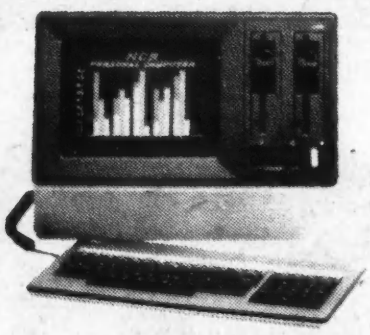

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Reagan

Continued from page 7

the first administration, real conservatives didn't even get a half a loaf, with Jim Baker pulling the president the other way. But now that Baker's out and Regan's in, I feel pretty hopeful [Baker, the White House chief of staff, and Treasury Secretary Donald Regan recently decided to trade jobs.] . . . .

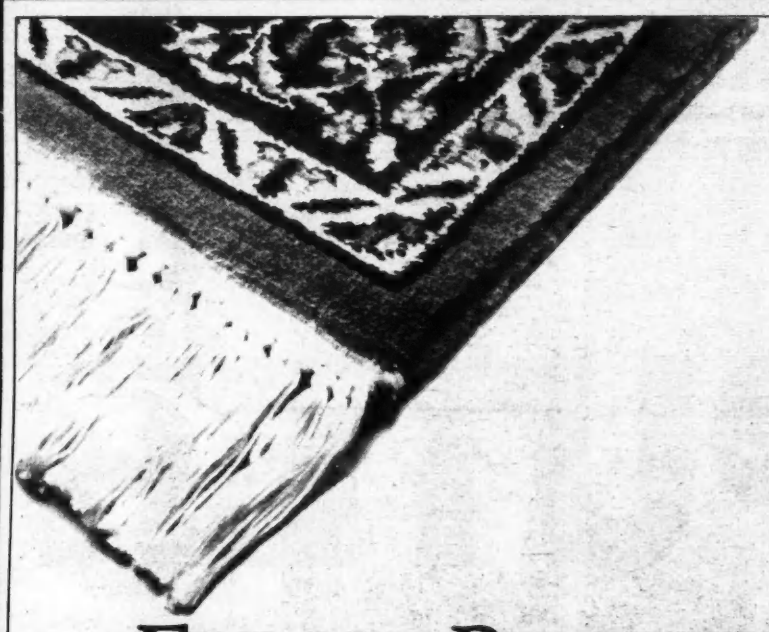
"I've always said there's very little difference between the conservative agenda and the issues Reagan campaigned on *prior* to 1980. If we can only get him to deliver that, you'll see a lot of conservatives with big smiles on our faces."

Laurie Duker, legislative director of the Committee for a Sane Nuclear Policy: "Reagan has a great opportunity in the first few months of the second term to continue the moratoriums on the MX missile and the testing of antisatellite weapons. The antisatellite moratorium expires on March 1, and there are rumors that they'll begin testing on March 2.

"Reagan making defense cuts gives new meaning to the phrase trivial pursuit. . . . It's the old doublespeak. You cut the amount of the increase, and then make a big deal about it. I expect Congress will have to do a lot of the necessary cutting."

James Buchanan, former Republican congressman from Alabama and current chairman of People for the American Way, a nonpartisan group founded by Norman Lear in 1980 to counterpoint the New Right: "I would *hope* the president will use his second term to distinguish himself as a leader in the Republican tradition, the tradition where issues like fiscal responsibility and civil rights are prominent. Take Abraham Lincoln, for example.

"But I'm afraid the people the president is most likely to listen to — such as Jerry Falwell and Richard Viguerie — don't even call themselves Republicans any more. The big question facing Republicans is: do we really want what used to be the lunatic fringe to dominate the Republican Party?" □



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Drugs

Continued on page 10

Right now his space is mighty crowded. Ten people sleep in six beds crammed into the 20-foot-by-five-foot room. Two young people are already in bed. A black Belgian shepherd named Thunder is lying on the floor. A 28-year-old woman wearing thermal underwear and a sweater is sitting at a table reading a day-old *Herald* under a 60-watt bulb. The only other light comes from *Big Valley*, beaming from a 10-inch black-and-white Zenith. Abdul says a generous previous tenant has paid in advance for the electricity.

Abdul totes water to his quarters twice a day in 2.5-gallon plastic jugs from the fire hydrant, 94 feet from his back door, which sits in front of the Iglesia de Dios (Church of God). Three buckets cleaned out with Pine-Sol serve as toilets. Taking a shower means a trip to Boston City Hospital or hustling one from a friend. Heat streams from a small electric heater. Red-felt wallpaper covers part of the wall, and a Chico's Variety calendar hangs above the hotplate. "We've got the penthouse," Abdul says. "We're doing better than most others here."

Abdul supports his lifestyle with peddling: antique rugs, clothing, bricks at 17 cents apiece, hypodermic needles for $2 or $3, Percodan for $5 a tab in the black community and $20 a pill when he travels to his Quincy customers.

Abdul says he has five or six hospitals he hits up for pills. Sometimes he brings his prop: a metal walker. He limps forward and begins his spiel: "I can't make it, doctor. I'm uptight. I just need a little help," he says, his bottom lip quivering like a baby's. "Doctor takes one look at me and that's it."

Abdul takes the goodies and runs. Some of them he keeps for himself. He says if he pushes the rest on the Big Three — Thursday, Friday, and Saturday — he can make $200 a day.

"It's gone before it ever gets here," he says. He takes a hit from his Wild Irish Rose. Liter size. "That's how I got the liter," he says. He peddled three Percodan at two in the morning down at Northampton. He bought the wine for $2.59 and spent the remaining $12.41 on chicken and rice. "We ate our meal for the day at five this morning," Abdul says, citing the cardinal rule of life on the hustle: you eat when you have the money. He takes another tug on the bottle and turns philosophical. "I'm human. I have depressing moments. But I'm a fighter. Fuck it. I know there'll be a better tomorrow."

Three blocks away, the 55-year-old junkie with the big hands is chowing down on barbecued steak and rice as if he were eating his last meal. Big Hands is legally blind. "When he rolls a joint," a young friend says, "he has to roll it on his nose."

But that doesn't stop Big Hands from going to work.

"Be my eyes," he said recently to his young partner. The young guy told Big Hands a man was heading toward him, a fat wallet resting in the right back pocket. Big Hands skipped the fine art of pickpocketing. He grabbed the guy around the neck and took the wallet. In this way he supplements his $416 monthly check from the government.

Now, as Big Hands is finishing off his lunch, a stream of young junkies is climbing the stairs to his $45-a-week apartment on the other side of Massachusetts Avenue.

Big Hands lets the junkies shoot up in his place. He gets $3 a whack. "Ninety dollars a day," he says. "Fast money."

He also gets money from cashing bogus scrip. "I take 'em from the doctor's office," he says. It's before noon, and he's already sold 18 Percocet. "Ninety dollars," he says again. "Fast money." His first priority is getting himself heroin. "Eighty dollars a day," he says. If he does really well on Percs, he says, he "might buy a big old juicy steak."

What would happen if Big Hands stopped pushing pills?

He's starting to nod out. His eyelids are getting heavy, very heavy. Barely able to open his mouth, Big Hands mumbles: "I'd probably end up dead." □

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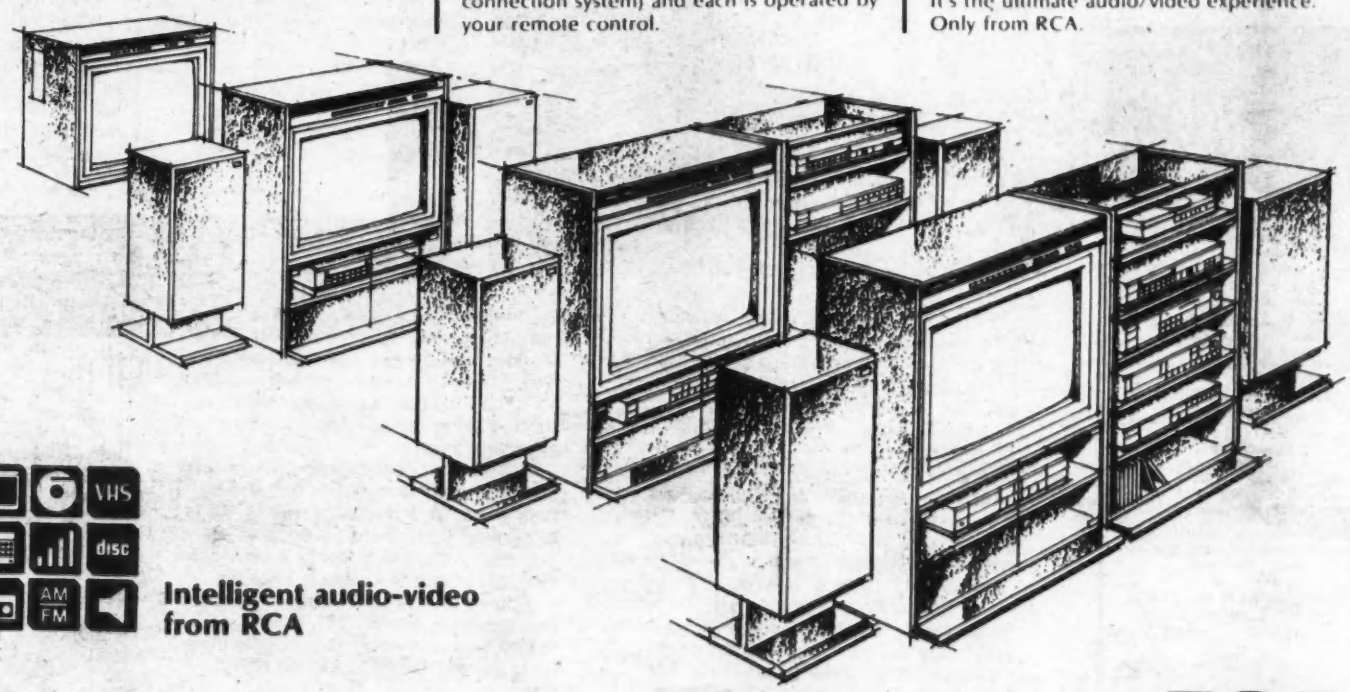

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Insider

Continued from page 3

simple. Most are indifferent, however. They don't want to know about the subtleties. They are the products of our inadequate educational system and are well prepared for a society that demands simplicity in all things. They truly believe that there's nothing much they can do about anything, so why bother? Why bother to read, to listen carefully, to understand, to question, to lobby newspapers and broadcasting outlets for more and better coverage? They let us off too easily.

In history is irony. After World War II, an increasing number of journalists realized that the old formulas of their trade were insufficient. We came to believe that the public needed more background on issues. We still believe that. We never foresaw the dangerously short attention span of the television generation. And now that we are confronted with it — and "we," by the way, includes most television journalists I know — we are frustrated.

So, on the one hand we have the minority that demands more and better coverage; on the other hand there's the majority that yawns. Whom do we serve? I guess we serve the former as best we can, while attempting, in every story we write and broadcast, to drag the rest of you into the business of caring and participating, without which a democracy becomes a farce.

Most of us in the journalism trade spend little time on such philosophy — certainly little compared with the time we devote to tools, be they minicams in television journalism or word processors in the newspaper business.

Tools are sometimes useful and almost always fun. But I had my share of, say, helicopter rides in the US Army. We don't need to fly around in them to figure out what the guy on the street is worried about; we're already far enough from those on the street without flying a few thousand feet above them.

But enough lecturing. It is now time for a confession, one I have made personally to neighborhood activists. Forgive me, father of journalism, but, yea, I have strayed from what I preach. Often. Because the problem with doing the stories that are important to many citizens is that such stories are harder to do than the easy, flip column on how your morning was rendered less pleasant by the dog's having barfed on the rug.

Often, you just don't get much feedback on the neighborhood, corporate-power, or state-bureaucracy piece, but that dog-barf column almost always strikes a responsive chord. So I depart not only to search for that middle ground between parochialism and sophistication but also to seek that area between the destiny of our democracy and the dangers of dog vomit. Such is the holy grail of the journalist. □

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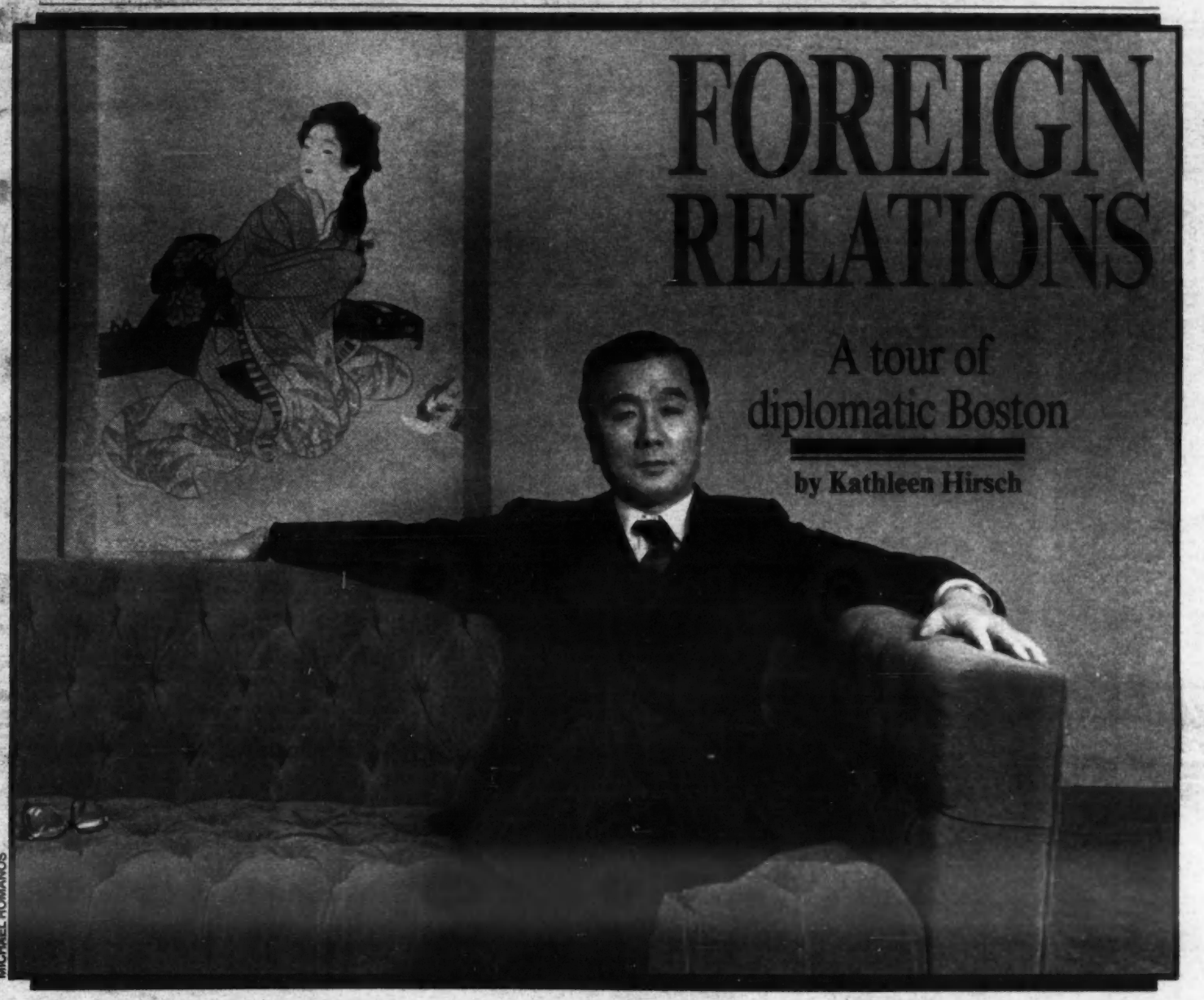
TIPS ON AVOIDING HEALTH CLUB RIP-OFFS

LIFESTYLE BOSTON



MICHAEL ROMANOS

FOREIGN RELATIONS

A tour of diplomatic Boston

by Kathleen Hirsch

Sadakazu Taniguchi, Japan's consul general

The diplomatic life is a peculiar form of exile, an existence that keeps men off their native turfs for most of their adult lives, wandering the globe as flag-bearing solitaries. The very image of the consul general evokes exotic elsewheres and long agos, the steamy and tragic Mexican mesa of Malcolm Lowry's *Under the Volcano* or the mandarin underworld of Lawrence Durrell's *Alexandria Quartet*. It is easy, in an age of instant global communications, satellites, and transcontinental conference calls to conceive of consuls in such anachronistic terms, as 19th-century holdovers whose irrelevance is expressed in the drawn-out Campari hours and overdone niceties of years gone by.

The thought of a diplomatic corps in modern-day Boston not only fails to evoke such poetic associations but also seems curiously inappropriate. After all, what would the consuls do?

Until 15 or so years ago, the answer would have been "Not much." "The role of consul has changed a lot since World War II," observes Hewson Ryan, a former ambassador and assistant director of the United States Information Agency (USIA) who is currently honorary consul to Honduras and professor of diplomatic history at the Fletcher School of Law and Diplomacy at Tufts. "Most goods shipped to and from countries then were certified by consuls. In the 18th and 19th centuries this was very important." After the war, however, with both Boston Harbor and local manufacturing industries moving toward senescence, the duties of consuls were diminished to the incidental, leaving them merely maintaining the mood music between old friends.

Today Boston is humming with consuls. The 43 countries comprising the city's diplomatic corps have plenty to do — negotiating new roles for themselves, their

Continued on page 4

Urban eye

by Robin Vaughan

HERE TODAY, THERE TOMORROW

It is the rare Bostonian who has found the apartment of his or her dreams and stayed in it. Most of us have more nomadic leanings, maintaining a consistent interest in the apartments-for-rent listings, and changing addresses several times within any five-year period. After the third or fourth emigration from one promising neighborhood to the next, certain aspects of this rite of passage tend to grow wearisome, not least of all those uninspired change-of-address cards distributed by the post office.

If your migratory tendencies have become something of a joke among your friends, the Rhode Island-based Diana's Postcards company has a change-of-address card that's sure to prompt a smile from recipients as they cross off yet another line under your name in their black books. "Greetings from Somewhere Else" is modeled after an American classic that may be seen, says designer Tom Ahern, at "every army base and backwater whistlestop in the country." Under the '50s-style, large-letter salutation are pictured two gridded globes, one reading, "Am here!" and the other, "Was here!" Space is provided on the back of the postcard for filling in former and present address information, beginning with the line "I've moved (check one): finally, yet again, not at all." For those whose flighty ways have transcended mere transience, Diana's Postcards offers the similarly styled "Greetings from Beyond," this one backed with the simple message "May not be coming back. . . ."

The Diana's Postcards collection includes 44 other designs, ranging from traditional tourist motifs (such as a photo of two geared-up weekend warriors in front of a charter tub, captioned "Fishin' you were here!") to more pointed greetings (try dispatching "Thanks for Nothing!" — which features a disgruntled woman aiming a bazooka after her departing date — for an effective send-off).

Diana's Postcards are available by mail ($3 for the eight best-sellers, $7 for a set of 21 cards, or $15 for the entire 46-card collection) by writing to Diana's Books and Cards, 23 North Fair Street, Warwick, RI 02888. The Diana's Postcards catalogue is available free.

MARK MORELLI

PUSHING THE LIMIT

In lawsuits against bar owners and employees by customers who have been injured as a result of being intoxicated or by those whom the customer may have injured while under the influence, the plaintiff most often wins. The average settlement in such a case is $400,000, says Jeffrey Todd, a certified trainer in the Washington, DC-based Health Education Foundation's "Tips" program, which is designed to teach bartenders and bar managers how to promote responsible drinking behavior. Yet, says Todd, "many bartenders in Massachusetts don't know it's illegal to serve an intoxicated person, and are unaware of their own liabilities [in doing so]."

A Tips course will be offered as a six-hour-long workshop at the Boston Center for Adult Education on February 2, and again in the spring. The Tips server's certification, which is awarded to students who pass a test at the conclusion of the course, can, says Todd, "help your defense if you're involved in a lawsuit"; the primary objective of the course, however, is to teach techniques that will reduce the likelihood of such a case arising at all.

The course includes a three-part videotape that begins with a discussion of alcohol's effect on the body. "Most bartenders know this basic information from experience," says Todd, "so this part serves as a refresher course." In the second portion of the tape, a rating system used to evaluate intoxication levels is explained. A "one" is "no problem"; a "two" is a "potential problem"; and a "three" is a person who is already intoxicated. The tape proceeds with vignettes illustrating various bartender/customer interactions. After watching the tape, students discuss these specific situations and are asked to rate the customers shown in the scenes. "The rating system may seem simple," says Todd, "but most circumstances are not so cut-and-dried. A customer may be between a two and a three — there's always room for discussion." These discussions are intended not only to help identify intoxication levels, but also to assess the positive and negative aspects and overall effectiveness of each interaction.

In order to evaluate how drunk a customer is, says Todd, a server should engage him in conversation, watching out for signals such as slurred speech or lack of coordination. The server should also be aware of cues that might indicate the likelihood of a person's *becoming* intoxicated, such as loud or obstreperous behavior. The server's interactions with the customer should be friendly and his concern for the customer's "own good" implicit, says Todd. "All relations should be nonconfrontational." The Tips course includes specific suggestions on how to "shut off" a patron who has drunk too much and what to do if a customer insists on leaving the bar in an intoxicated state. "You can remind him that there are roadblocks all over the place," says Todd, "or, if that fails, you should consider calling the police." In order to apply these techniques to specific situations, Todd takes the class through scenes in which students assume the roles of bartender and customer.

Todd admits that this kind of individual attention is sometimes "nearly impossible" for a bartender to offer, and suggests that servers enlist the assistance of the waiters. "It's not easy for a bartender to keep in touch with every customer," says Todd, "and it's unfortunate that the responsibility for one person's drinking should fall on another person's shoulders." But it's important for servers to be aware that they *can* be held liable for a customer's intoxication. "We don't offer legal advice," Todd says, "just intervention procedures."

A secondary objective of the course, notes Todd, is to provide the alcohol industry with a means of "taking a step toward self-regulation before outside agencies step in and impose regulations." He says there is presently "almost a prohibitionist movement" afoot, and the Tips program can help the alcohol industry to "sidestep these anti-drinking organizations so that they won't have a free hand in regulating social drinking." With this additional consideration in mind, the Tips program may prove to be for the drinking establishment's "own good" as well as for the customer's.

The Tips course at the BCAE will be offered on February 2, and will run from 10 a.m. to 5 p.m. Enrollment costs $50. Register at 5 Commonwealth Avenue, Boston, or by phone (267-4430) with a major credit card.

VEGETABLE MATTERS

A report on January's produce

It's here. The zenith of winter shock, the nadir of the growing season. It's during this period — the first weeks after the winter solstice — that winter's intensity is the greatest, when its frigid tentacles reach the farthest. The fall harvest celebration has been shoved aside by the season of potential devastation, when winter-produce growers tremble with the approach of every new frontal gust, when a whole year's work can be wiped out with a single day of freezing cold. It's the season of erratic supplies, generally higher prices, and last-minute rewrites for produce reports. (By now, however, we know whether the southern growing regions have survived the now-annual Christmastime freeze, which I'm convinced occurs when it does just to spite me, my editor, and our deadline.)

The outlook for the first quarter of 1985 is mixed: this year's fruit production will fall on the short side of that of 1984, but vegetable supplies will increase over last year's. This will result in a continuing increase in fruit prices, but the price index for vegetables will hold a steadier course.

The USDA reports that per capita consumption of fresh commercial vegetables is up again, to an estimated 182 pounds per person. Fresh-fruit consumption for 1984 dropped nine pounds, to 86 pounds per person, primarily because of reduced citrus consumption due to a smaller crop and higher prices. Meanwhile, the Census of Agriculture shows that the number of vegetable growers is declining, as is the total number of acres planted: between 1978 and 1982, the number of vegetable farms fell from 73,000 to 69,000, and acreage dropped from 3.5 million to 3.3 million. Still, overall production has not dropped off, and for certain crops it has actually increased.

But even with all the depressing seasonal news, there are still enough choices at the market to keep us stocked with fresh produce through this period of frigid retrenchment.

Fruit

This season's citrus deal is a sad story. As noted before, the whole Texas crop of oranges and grapefruits has been completely eliminated from this year's supply as a result of last winter's freeze. California and Arizona were expected to rebound somewhat from last year's short orange crop; however, the updated forecast shows that the navel crop will be 17 percent below last year's mediocre harvest. Florida's orange and grapefruit crops are expected to be slightly larger than last year's freeze-decimated supply. (Florida, which didn't lose trees like Texas did, was at least able to make a crop.) However, this year's estimated 119 million boxes of oranges is fairly paltry compared to the 200 million boxes produced five years ago. Grapefruits are in relatively better supply than oranges, but expect both to show high prices for both fresh and concentrate.

Still, this is the peak of the orange and grapefruit season and, since movement has been slow, look for prices to drop some. Quality and flavor will continue to increase. This is also the time when the second-string of the citrus family — the tangelos, tangerines, temples, and such — start their seasonal decline in volume, but really peak in terms of flavor. There are more Fairchild tangerines from California around these days because of the erratic quality coming from Florida as a result of last winter's damage. Still, California tangerines are puckeringly tart; carefully selected Florida fruit are much sweeter. Lemons are doing well, coming in from the desert groves of California and Arizona, but limes have another couple of months of short supplies (and high prices) to get through.

The overall outlook for citrus, then, is a mixed-to-mediocre season — assuming there is no more damage this year. Unfortunately, this bleak citrus outlook has a spillover effect on other winter-fruit prices.

The shortage of winter-fruit staples has caused the price of apples to rise above last year's, even though the supply hasn't changed much. We're in the heart of the apple season, and right now supplies, selection, and prices are holding pretty well, but the outlook through winter and into spring isn't all that terrific. The East Coast crop, which had been predicted as quite large, now looks to be smaller than expected, especially in terms of large, quality fruit. In particular, there are not as many Macs as was earlier supposed. As a result, shippers will start breaking into the controlled-atmosphere (CA) warehouses early, probably by mid-January. Prices for Macs, which are already approaching those of Granny Smiths, will rise even further. Even with apples from the West Coast — the country's main supplier — look for higher prices across the board.

With pear production in the Northeast down 14 percent, prices are up from last year's and will jump even more when the CA supplies are broken out. But remember that although, as with apples, oranges, and grapefruits, a short season influences prices immediately, choices and quality are not necessarily affected until toward the end of the season. For now, we have plenty of good selections — it will just take more of your green stuff to swap for it.

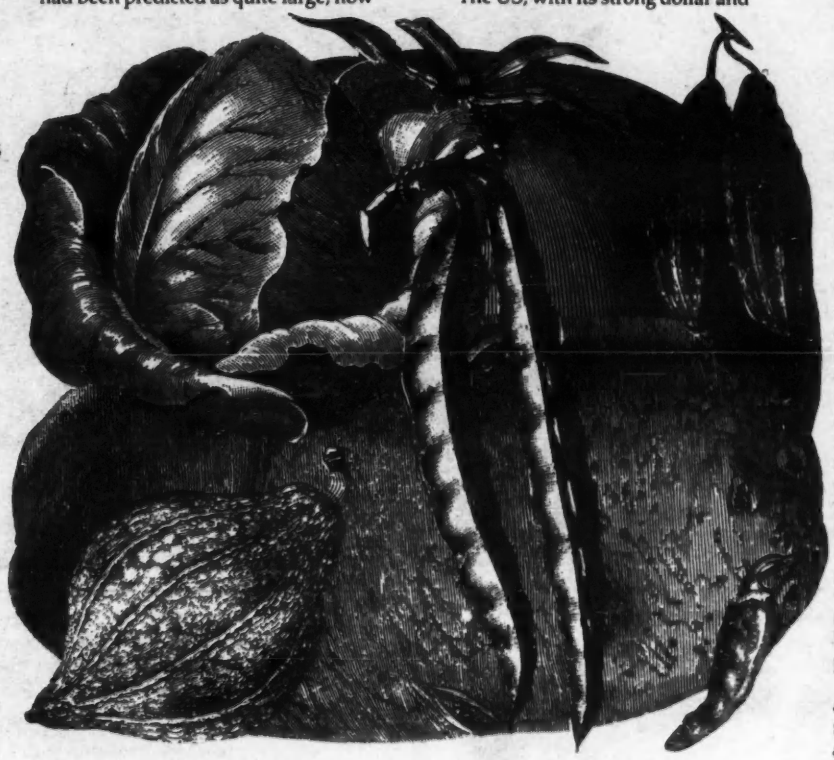
And if you are willing to part with enough of your money for fresh fruit in the winter, you can do all right, for we've entered the season when our fruit selections go international.

New Zealand is sending up blueberries, raspberries, and strawberries. (Florida and Mexico are also making an effort to cash in on strawberries during the off season; just don't expect the big and pretty look of California springtime.) Chile is also in the swing of their summer-fruit harvest. All those peaches, nectarines, plums, cherries, and grapes (except for the seeded Emperors from California) are flown in from Chile. Expect prices to reflect the great distance the fruit has to travel from its Southern Hemisphere home. (That's assuming you would consider buying Chilean fruit in the first place.)

And what would summer in January be without an array of melons to choose from. California's honeydews have been replaced by those from Ecuador, Venezuela, Puerto Rico, and Chile, and they're not bad. Cantaloupes from the West Indies are moving in, as are the small, yellow-brown Israeli melons, which have a delicate-tasting bright-white flesh.

And don't forget the mangoes, which, though they ended their season only a couple of months ago, have already started up again with the green Haitian (Madam Francine) and the rainbow-colored Brazilian selections. Pineapples are arriving from Mexico and Central America, but only the Hawaiians are worth taking home. And the ever-present bananas from Central America and Ecuador are still with us, though prices are going up — but of course.

The US, with its strong dollar and gigantic consumer population, is certainly able to draw out fruit supplies from all over the world. If you're willing to pay, the fruit salad is still there.



Vegetables

But whereas fruit is either coming out of warehouses or from beyond our borders, vegetables are coming in fresh from fields much closer to home. Mexico helps out during the winter, but most supplies come from the southern extremes of the US. Since the US weather pattern really shakes and bakes during wintertime, the vegetable forecast at this time of year is highly erratic. For the past couple of years, major freezes in Texas and Florida and torrential rains in California have seriously disrupted the winter-vegetable harvests. Still, up until press time, most items look to be in good shape, with all growing regions reporting quality produce, good volumes, and reasonable prices.

Tomatoes, for instance, are in real good shape. At the heart of the growing period — the first three weeks in November — the weather was ideal (which was a good thing, because the fourth week was really wet and miserable, though little damage was reported). Barring a big disaster (which has yet to be barred the last couple of years), the fruit should be large and of excellent quality.

A large assortment of our January vegetables — squash, eggplant, tomatoes, bell peppers, and cucumbers — are coming out of Florida, with western Mexico adding back-up. Though this isn't the major producing season, supplies and quality look fine.

There has been a real effort among Florida growers to keep fresh herbs available through the winter months. Supplies of tarragon, basil, dill, sage, rosemary, and coriander have increased dramatically, due in large part to the growing demand from specialty stores and fancy restaurants.

December's cheap prices for cauliflower are coming to an end. Prices usually jump sometime after New Year's, even though harvests in the Imperial Valley are moving at full speed. Broccoli, which has been erratic in supply and price due to wet December days in Southern California, should see some stabilization, simply because there are more acres planted this winter. But even if its price continues to swing on the pendulum, its quality, along with that of cauliflower, should be fine.

The Texas harvest of spinach has begun, with peak supplies due in, a couple of weeks later than usual, toward the latter part of the month. The crop looks good, with quality running high. Your best buy, in terms of price, quality, and flavor, is the bulk, loose leaf, rather than the cellophane-wrapped packages.

Potatoes and onions are still running good and steady. Last year's crop, which was short, due to a hot, dry summer, ran on the expensive side. Growers had such an exceptionally profitable year that everybody jumped in this year. With acreage up and weather fine, this year's crops were quite large. And not only do we get lower prices, we get better quality too.

Winter-produce choices may not equal those of the warm months, but it is still amazing that not only are there plentiful supplies of wintertime staples, but new and colorful additions seem to spring up each year. Another new item, besides radicchio, Belgian endive, and arugula, is salad savoy (aka flowering kale, aka flowering cabbage). It is similar to kale in its hardy temperament and rough, chewy texture. It has the green outer leaves, but its distinction lies in its purplish-red inner leaves. Salad savoy makes for a nicely decorative salad or a good steamed green (a green with purple water). This California-grown leafy vegetable is just starting to test the commercial market. With the booming interest in new produce, it just may catch on.

Speaking of new items: of the approximately 20,000 edible plants, fruits, and tubers in the world, only about 22 crops feed the world. So reports Noel Vietmeyer, a New Zealand chemist who roams around the world for the National Academy of Sciences searching for new (and old) and exotic plants, trees, and fruits that can be commercially produced to expand diets and spawn new industries for impoverished peoples. In an interview in a recent issue of *The Packer*, the trade paper of the fruit and vegetable industry, Vietmeyer says he and his colleagues have singled out about 36 plants as contenders for future space on the market shelf. The fruits include the durian, mangosteen, naranjilla, pummelo, soursop, and uvilla; the vegetables include the winged bean, chaya, and heart of palm; and roots of taro, cocoyams, and arracaha.

Remember that peanuts were considered "slave food" until George Washington Carver developed them into a major crop; that black-eyed peas were once called cowpeas because only livestock ate them; that 10 years ago kiwifruit was merely a local New Zealand product; and that very few produce items that we now take for granted — potatoes, citrus, peaches — are actually native to the US.

So before the decade ends, we might find ourselves dining on a meal of stir-fried Maui onions, enoki mushrooms, daikon, winged beans, and hearts of palm, with bread made of quinoa grain or amaranth, the ancient grain of the Aztecs. And then top off the light repast with an Asian pear, blood orange, passionfruit, or maybe a naranjilla, the "golden fruit of the Andes," which looks like an underripe, hairy tomato, and produces a juice that tastes like a mix of pineapple and strawberry nectar.

Now that's something to think about as you prop your feet up by the winter fire (or furnace, or radiator). Sweet naranjilla dreams.

(Thanks to Leonard Dankner and the New England Food Cooperative.)

— Billy Pope

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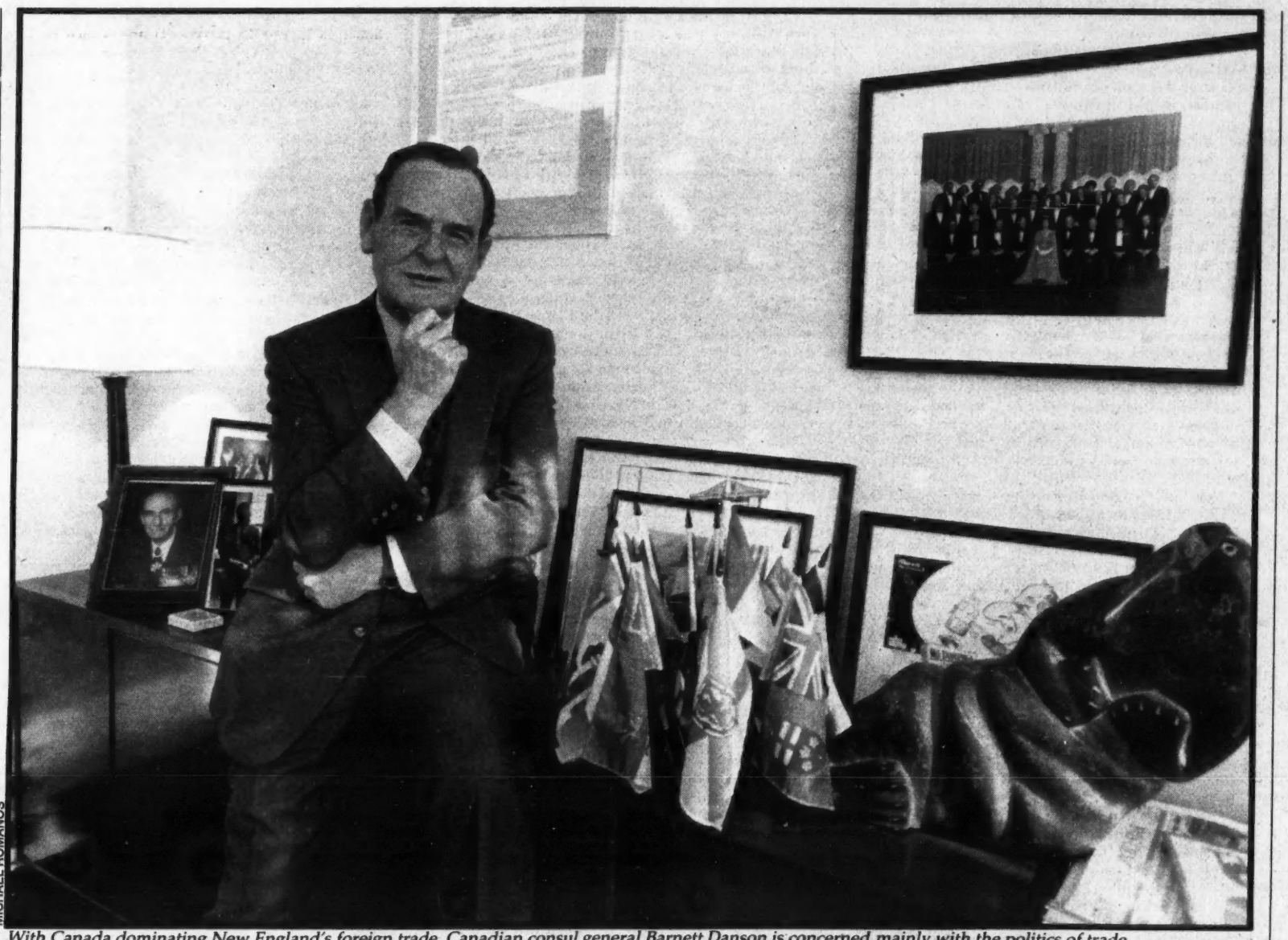


MICHAEL ROMANOS

With Canada dominating New England's foreign trade, Canadian consul general Barnett Danson is concerned mainly with the politics of trade.

FOREIGN RELATIONS

by Kathleen Hirsch

Continued from page 1

governments, and for Boston. And, in the process, the diplomats are rapidly putting the lie to faded fictions. Beneath the slicked-up face of dowdy old Boston lives an international community of diplomats who are lunching with former US ambassadors, arranging international business deals, and entertaining governors. They are lobbying against restrictive taxes, cultivating investors, receiving foreign ministers, transmitting information, cultivating good will, and entertaining — perhaps more elegantly than any other group in Boston.

Since 1970, more than a dozen new consulates have opened up in Boston. Their arrival has evoked little comment, but their presence confirms the transformation of not only Boston but all of New England into something much more than miles of urban affluence. Maintaining staffs averaging from 12 to 15 people and annual operating expenses of about $500,000 a year, the consulates are evidence that foreign governments recognize Boston's renewed technological significance, and their establishment here is helping to redefine the city's character on a scale few riders on the Green Line to yuppiedom can imagine.

To most observers, the 43 consulates scattered across downtown Boston are feverishly consumed by the routines of all alliances: turning out passports, validating papers, recording births, deaths, marriages, and the like. But beyond its front offices, consular Boston is as removed from the everyday as was Lowry's Quauhnahuac. It remains a masculine world whose hallmarkes are good taste, intelligence, and charm. And even today its members are as comfortable in the company of good sterling and private art collections as in the boardrooms of foreign investors, the laboratories along Route 128, or around the conference tables at the Kennedy School.

* * *

"Are you carrying a gun or any other weapon?"

"No."

A metal door releases electronically, and I move past the sensors, the two-way mirrors, the speakers, and the cameras that protect the consulate of Israel, on the 10th floor of the Statler Office Building, on Arlington Street.

"We are primarily Jewish oriented," explains Israel's consul general Michael Shiloh, a 20-year career diplomat who has served in New York, Japan, and Bonn. "Greater Boston has 180,000 Jews; New England altogether has about a quarter of a million. It is one of the largest Jewish communities and a very organized community, and we address ourselves to it — not exclusively, but this is one of our four or five audiences; probably the first."

MICHAEL ROMANOS

Israel's consul general Michael Shiloh: "[New England] is one of the largest Jewish communities and a very organized community, and we address ourselves to it. . . ."

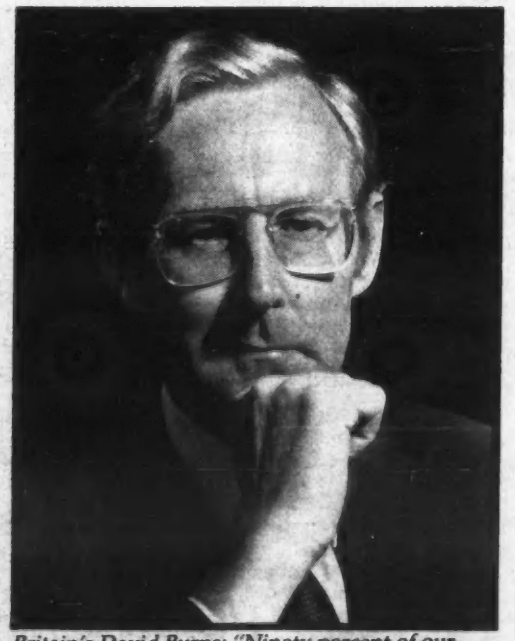
Shiloh smiles when I remark on the manifold security measures.

"When were you last in an American embassy overseas?" he responds. "There, you have a machine gun trained on you."

Consular Boston defies generalizations. Whereas Shiloh's audience numbers in the hundreds of thousands, Helene Day, honorary consul to Monaco, knows of only six Monégasques in North America: two in Montreal, four in San Francisco. "You see," Day says with offhand frankness in the lobby of the International Institute, on Commonwealth Avenue, "it's a beautiful country. Nobody emigrates."

Coordinating Monaco's annual international art competition, encouraging the performance of Monacan music in the US, and establishing a commemorative Princess Grace award at Boston College are ways she keeps what she calls "a little paradise" in the public eye.

Although their missions differ radically, both Shiloh and Day are the highest-ranking official delegates of their respective governments in New England. Under guidelines for diplomatic guidelines and protocol established in 1961 at the Vienna Convention each acts as legal representative in all matters falling outside the



Britain's David Burns: "Ninety percent of our work is commercially or politically oriented."

strictly political duties with which ambassadors are charged.

"We're really mini-embassies," says Edward Masterman, honorary consul to Austria and secretary-treasurer of Boston's consular corps. Twenty-seven members of the corps are honorary consuls: local professionals, including businessmen and lawyers — and even a former mayor, John Collins — who work as consuls several hours a week without pay.

"Traditional consuls are not political," says Paul Garber, honorary consul to Chile. "They have no political authority whatsoever and don't act in a political manner." Garber adds, however, that "there are some people here who do act as mini-ambassadors and in fact don't do any activities of the traditional consul of the 19th century. The Israeli and British consulates wouldn't know what to do with a passport if they fell over it."

Although this is most likely an exaggeration, Britain's consul general David A. Burns does admit that his work chiefly concerns trade. "The term 'consul general' is a complete misnomer as far as this office is concerned because the consular aspect is minimal," he says as he sips his morning coffee from a china cup and saucer and surveys the spectacular view south from his corner office on the 47th floor of the Prudential tower. "Ninety percent of our work is commercially or politically oriented."

Currently, 164 British companies are located in New England; 129 of them, including Howard Johnson's, Commercial Union Insurance Companies, and Smith's Industries, are in Massachusetts. Half of Britain's consular staff of 12 spends its time promoting exports and "reverse investments" — the establishment of US subsidiaries in England. Everything British from software to marmalade and woolens are marketed through sophisticated advertising campaigns, trade shows, and high-level corporate presentations.

"The consulate interacts with business by providing information on who in Britain produces what for suppliers," Burns says. "And by way of initiative we let people know what British companies come to the US and offer to show them their wares."

The British consulate also contributes to a worldwide computerized "market intelligence" network, which, in Burns's words, "enables us to pass back to Britain export opportunities that we identify here. They are then fed to the requisite British companies that might be interested in the field. They [the British companies] then contact the [US] companies directly.

"The sort of thing I'm trying to do over here in the commercial and reverse-investment fields is aimed directly at trying to bring trade and investment to Britain."

So Burns spends a lot of time telling corporate boards such as Wang's, "We want the investment, we want the jobs. We are the best launching pad into Europe, and we think we have some of the best cheap manpower available in terms of manufacturing and research."

Formerly a political and commercial consul promoting British exports in Bangkok, Burns seems particularly effective at attracting investors. For instance, Wang recently opened a new plant in Sterling, Scotland, and since Burns arrived in Boston a little more than a year ago, he has facilitated at least seven other New England-based investments in Britain.

But it is Canada, not Britain, that truly dominates New England's foreign trade, with a volume totaling $7 billion a year. The consulate's staff of 39 — the largest in Boston — spends most of its time working on trade relations. "We say that if New England were a separate country, it would be Canada's third-largest trading partner, after the US and Japan," says consul general Barnett J. Danson, whose political career includes serving as Canada's minister of urban affairs and then, from 1976 to 1979, as its defense minister. "People don't realize," he says, that "in New England Canada's trade is double that of Japan and equal to [that of] all Western Europe."

Danson rapidly ticks off Canada's major trade commodities: manufactured goods, fish, transportation equipment (including much of the MBTA's equipment), timber, and energy products. "That's getting extremely important," he says of the last. "We are by far your largest foreign supplier of gas and electricity." He finishes the list by observing that some of Canada's best "trade" is not in material goods at all: the deans of both Harvard Business School and Harvard's College of Arts and Sciences, as well as the new 30-year-old concertmaster of the Boston Symphony Orchestra, are all Canadian citizens.

Their roles as consuls general leave both Burns and Danson acutely aware of the highly political nature of economic relations. For instance, recently the Massachusetts Supreme Judicial Court declared unconstitutional a unitary-tax bill that would have taxed multinational corporations on their world, rather than their local, earnings. Burns and other consuls had lobbied the governor, tax commissioners, and other officials to oppose the bill because its passage would have led foreign investors to seek US markets cheaper than those in Massachusetts. And though the Georges Bank dispute over territorial fishing rights between Canada and the US was recently resolved by a binding decision of the World Court, Danson continues to press for measures to reduce the US acid rain that is destroying Canada's timberlands.

"We're not angels, but we can't fight the problem alone," he says. "Fifty percent of Canada's acid rain comes from the US. Only about 10 percent of America's comes from Canada."

• • •

Although international politics hardly cut as high a profile in Boston as they do in New York and Washington, they do have a significant impact. This is not surprising. Boston generates an enormous amount of what might be termed "hidden" politics.

Neither the Israeli nor the Irish consulate, for example, emphasizes trade relations. They're both too busy dealing with the political realities of their national audiences.

"There are 38 Jewish organizations under one roof — the Jewish Community Council," Israel's Shiloh explains. "All of them want and need to be updated on what's going on in Israel. All of them are Israel connected, have some project in Israel. And since every organization has meetings and conferences and annual dinners and fund raisers, the consul is always invited. We like this; we don't complain. This is what we do."

Ireland's consul general, Patrick H. Curran, has a roster of Irish-American organizations that is two times as long as Shiloh's. "To give you an idea, there are about 60 Irish-American clubs or organizations in the Boston area alone, and each one of them has a dinner or dance where they like you to come along. Inevitably, a lot of the work is weekend work. You find yourself going out a lot of Saturday nights. There isn't a weekend that I don't have an invitation to attend something."

And as political attitudes have shifted, so have the functions of diplomats such as Shiloh and Curran. Shiloh, who served in New York from 1965 to 1969, comments, "It was very different for the US and Israel then. The United States had Vietnam, the student revolt was at its height. For Israel it was two years prior and two years after the 1967 Six Day War, and at that time Israel couldn't do wrong. Whatever we did got applause from all sides, and Israel was the darling of the US media. Now I find much more sober, but not always sober, criticism of Israel. I'm not guaranteed a sympathetic audience anywhere. Sometimes people ask difficult questions, sometimes hostile questions."

Although Curran, says much of his activity in Boston is cultural rather than political, his post is unquestionably a political one, and consequently he's had to come to grips with Irish-American sentiments of all kinds.

No stranger to political diplomacy, Curran was desk officer of the Irish Foreign Service's political division in 1981, overseeing Latin America during the war in the Falklands and the increasing tensions in El Salvador and Nicaragua. "The biggest shock to me was the first time I spent the period of St. Patrick's Day [in Boston]," says Curran. "St. Patrick's Day craziness, for want of a better word, seemed to start around February. I just couldn't believe it, it's so overwhelming. It's like a frenzy."

On a more serious note, he adds, "It's no secret that some within the Irish-American community are not totally in favor of the Irish government's policy in Northern Ireland. My philosophy is that we've got a lot of friends here. The majority mean only well as far as Ireland is concerned, and I try to cultivate that majority.

"The question is often asked, 'What can Irish-Americans do about the Irish problem,' and the answer that springs immediately to mind is, 'Inform yourselves properly.' And the second thing is, 'Respect the views, above all else, of the people who actually have to live in Ireland, whether it be in Northern Ireland or in the Republic.' You just can't ignore the fact that I, for instance, have to go back with my family and actually live in the country."

The British consul, too, has much to say about Ireland. In 1981, during one of the hunger strikes in Belfast, Burns's predecessor endured all-night vigils of IRA supporters banging garbage-can lids together in front of his Beacon Hill home. And Burns says picketers occasionally demonstrate outside his home as well. But, he says, "there has been a tremendous shift in attitude here since I was in the states 14 yers ago." That attitude, he explains, has gone "from a complete incomprehension of what Northern Ireland was all about to a very good understanding of the difficulties under which we are operating in trying to maintain peace there and in trying to create a political framework that will allow the people of Northern Ireland to live peacefully."

Burns, who during a tour of duty in Washington from 1969 to 1972 briefed Capitol Hill journalists and editorial writers on Northern Ireland, adds, "I try to put it in perspective. When you talk about the death rate by violence, the death rate by violence there last year was lower than the death rate by violence in Boston! After all, it's only 120 years since your own Civil War. It took 100 years since then for you to get civil rights even partially effective here. The partition of Ireland took place in 1921. That's 60 years. Why should we be able to do things faster than you do things in the United States?"

A number of consuls representing smaller nations, many of whom serve in an honorary capacity have been openly challenged or worse: Turkey's honorary consul, Orhun Günduz, was assassinated in May 1982 when a bomb planted by Armenian terrorists exploded in his car; South Africa's honorary consul, Richard Blankstein, recently resigned under pressure from local civil-rights activists; and Chile's honorary consul, Paul Garber, says, "Amnesty International is coming to see me soon. I've said, 'If you prepare a statement, I'll be very happy to forward it to the government. This is a legitimate avenue of approach.' "

Curran's admonition to his constituents to "inform yourselves properly" is the cardinal rule of his colleagues. One of the busiest avenues of hidden

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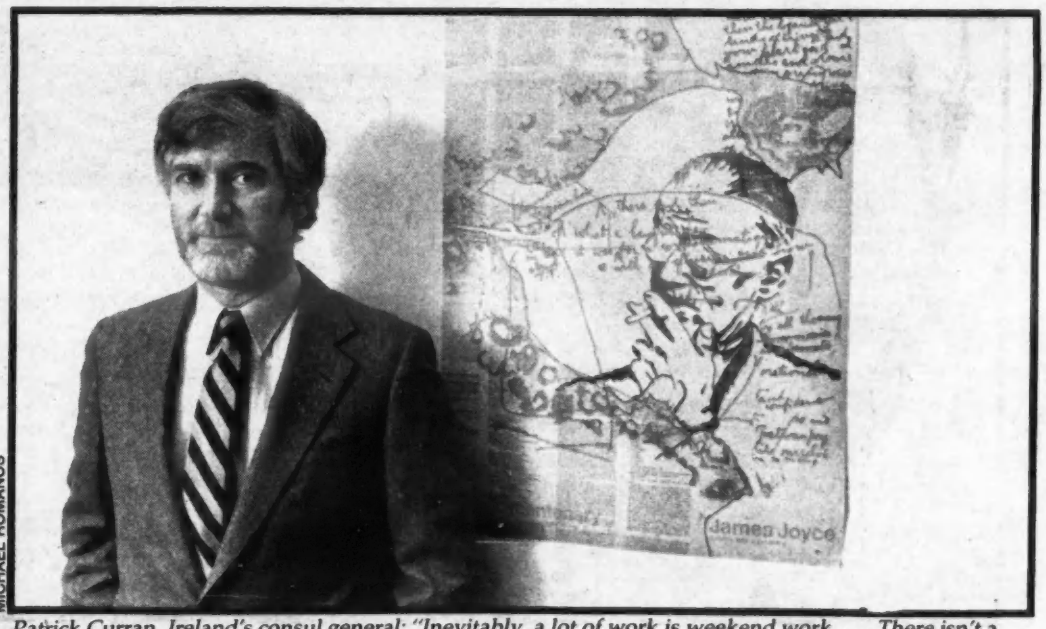

MICHAEL ROMANOS

Patrick Curran, Ireland's consul general: "Inevitably, a lot of work is weekend work. . . . There isn't a weekend that I don't have an invitation to attend something."

MICHAEL ROMANOS

Edward Mastermann, honorary consul to Austria: "We're really mini-embassies."

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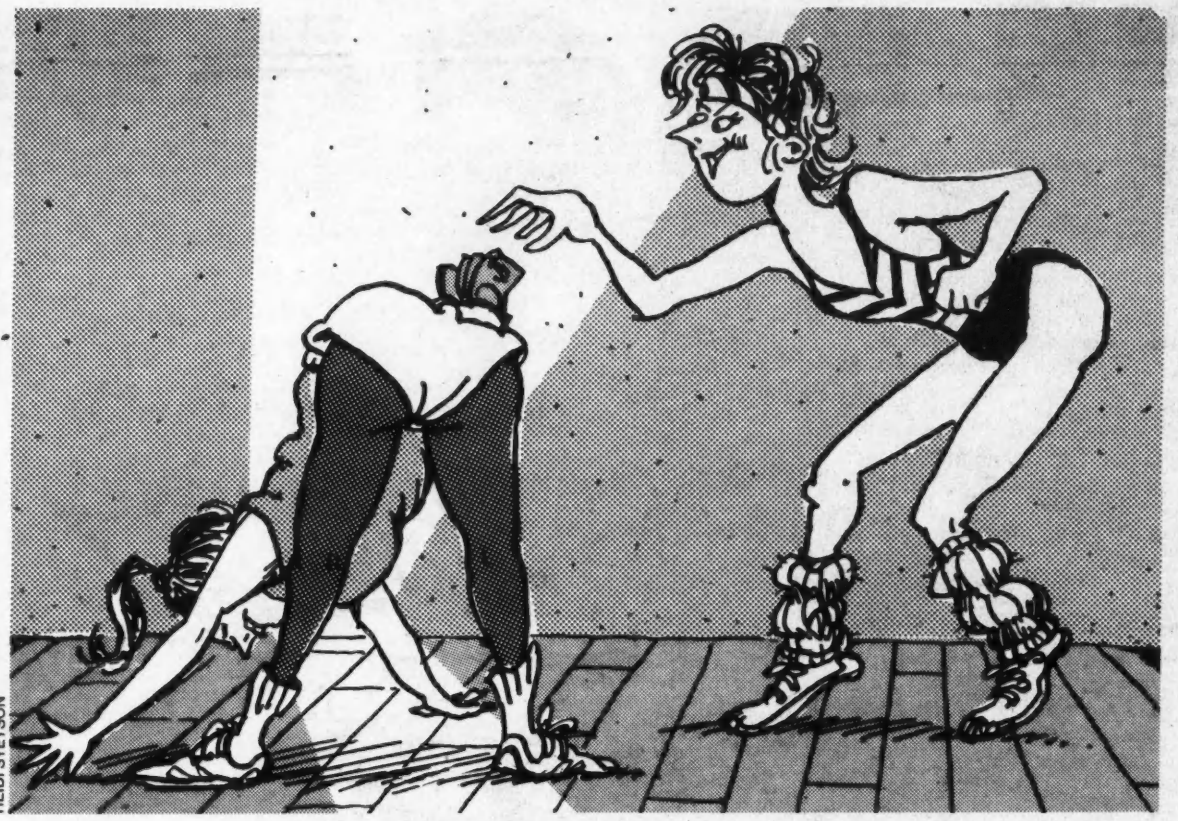

HEIDI STETSON

Slim pickings

Exercise scams: Tips on losing pounds, not money.

by Charles Bloche

About a year ago, Gloria Milstein plunked down $200 for a "lifetime membership" at the Gloria Stevens Figure Salon in Cambridge. She was pretty pleased with her decision. The place was convenient; they ran aerobics classes every hour; and for her initiation fee she was guaranteed an annual renewal rate of $80 for life. But before long Milstein learned she had bought into a routine that is sweeping the country along with the exercise craze; that old aerobic song and dance.

"It is a soap opera," Milstein now says. The salon was shabby; she found that from the start. There was one big room, she remembers, with a couple of mirrors slapped on opposite walls, and some dirty rugs covering a concrete floor. There were six exercycles — "at any given time three were broken" — and Universal weight equipment — "but that cost extra." There was a small dressing room in back, but no lockers and no shower. The room needed a coat of paint.

Milstein noticed the rapid turnover among the staff of young exercise instructors: bouncing all day on the concrete for minimum wage, their morale and shins took a beating. Then managers, too, seemed to replace each other at an alarming rate. Rumors flew. "People felt the corporation was bleeding the salon dry. They weren't putting any money into it," says Milstein. Finally, one Monday last November, salon members were invited to a "moving party" at the end of the week. The salon was "moving" to another Gloria Stevens salon out in Medford — in other words, without warning, it was closing up.

"A week before they closed they were selling new memberships and renewals, and not telling people the place was closing," Milstein says. "They were offering special deals on weight machines. A lot of people were angry" — not least of all Milstein. Although the Gloria Stevens company offered to transfer disgruntled members' subscriptions to any other Gloria Stevens salon, Milstein and others found the distances inconvenient for a regular regimen. Responding to complaints, the Gloria Stevens company contracted with another Cambridge club, Healthworks, to credit members with the time remaining on the members' latest year's renewal — if, that is, they also bought a year's membership at Healthworks. But Milstein says that Gloria Stevens, hoping to direct customers to Medford, didn't tell members about the arrangement unless they complained. When Milstein heard about the deal from a friend and tried to join Healthworks, Gloria Stevens told her they had lost her records and proof of membership. She dug up her receipt at home. Subsequently, however, Stevens salespeople apparently found Milstein's records: they called her with other offers to rejoin, even promising she could still exercise at Healthworks. But, says Milstein, "I told them I would never write another check in my life to Gloria Stevens."

Milstein's lifetime membership, like her $200, died young, but officials investigating the often shaky exercise industry in the Boston area say she was lucky to come out with anything: Gloria Stevens, a large company, has been better to its customers when its salons close than are many franchises or independent clubs that fold. For after 10 years of fast growth, the exercise business is suffering a slowdown. The result is chaos: more competition, more high-pressure sales tactics, more clubs going under and taking members' money with them. More and more aspiring exercisers find that their first workout is running an obstacle course of deceptive sales pitches and barely legal practices.

"The first thing to realize," says Barbara Tankle, a complaint investigator for the Mayor's Office of Consumer Protection, "is that anybody can buy a bike and a hot tub and call himself a health club. You don't need anything but a business permit." Despite the range of services these clubs offer, from body-building to weight-loss, from aerobics to nutritional counseling, clubs face no regulations, standards, or industry accountability. Some consumer groups have called for the classification of aerobic studios as dancing schools, which must at least be registered, but for now there is only the basic rule of the Consumer Protection Act: like any other business, says Massachusetts Secretary of Consumer Affairs Paula Gold, a health club must not engage in unfair or deceptive practices and must disclose any information material to a transaction.

But even this rule has proved a challenge for some proprietors. A few masters of spurious salesmanship see their regimen for fiscal fitness as a pushover here and a leg pull there. Take, for example, Woman's World Health Spas. After receiving more than 1000 complaints about the high-pressure sales tactics at Woman's World, the Attorney General's office has taken the chain to court. The suit charges that Woman's World uses the "bait and switch" technique of advertising low-priced introductory memberships to lure potential customers, who are then pressured to buy longer, more expensive memberships. Woman's World ads have promised the use of pools and Nautilus equipment, says Dwight Golann, chief of the Attorney General's Consumer Protection Division, but the pools were never built and the Nautilus required paying additional fees. Members were misled about the spas' refund policy. Salespeople even took customers' credit-card numbers to "hold a place for them until they decided to join," and then charged their accounts regardless of whether they bought a membership, Golann says.

Woman's World agreed to a preliminary injunction barring the practices in October 1983. But throughout the following year, Golann sent a team of 18 consumer testers posing as innocent prospects to branch spas. Call it flabscam — for, sure enough, salespeople ignored the provisions of the injunction. On December 31 Golann slapped a contempt of court complaint against the company.

"It [high-pressure or deceptive sales tactics], hurts the industry," complains Patty Harrington, who owns Healthworks in Porter Square, across the street from a Woman's World franchise. Harrington says Healthworks offers only one schedule of prices, instead of the mind-numbing array of specials and discounts at Woman's World. But "people are very cautious when they come in here because they've been pressured at Woman's World. They don't trust us. They don't even want to talk about memberships."

"The Boston area is very leery of health spas," laments Mark Ford, regional director of the World of Health Spa chain with six branches in the Boston area. "We try to set everybody up on a shorter membership first to make sure they're getting what they want." But currently World of Health offers nothing shorter than a year's membership, and calls to the six branches found three of them — Waltham, Framingham, and Hanover — aggressively pushing two-year, renewable plans costing $385.

Apparently Ford's professed piety doesn't seem to make good sales policy. Andy Renard, pitching the two-year plan at the World of Health in Hanover, told a customer, "We don't like short-term memberships. The reason is, well, we've never run across anybody who didn't enjoy it here. They like the way they feel, the way they look." Reasoned Renard, "The more you invest for a longer-type program, the more you're going to work out. And that's what we care about here — results."

World of Health, like other clubs, knows how to turn on the pressure. Its salespeople offer a 25 percent discount for signing up immediately upon seeing a spa. In early January, World of Health advertised a special offer: three years for the price of one. Although Ford said the deal would run at least a month, Renard confided on the second day of the promotion, "to be perfectly honest, I can't guarantee it past today." And there are more surprises. The spa promises its members free use of more than 2000 "affiliated fitness centers world wide." But Scott Stuart, manager of one affiliated club the spa recommends, the Scandinavian Health Spa in Fort Lauderdale, Florida, said World of Health members would have to pay $5 per day to use the Scandinavian facilities. World of Health's Quincy branch offers an "indoor track" that is really a strip of carpet around their exercise machines; a mile is 14 dizzying laps. Over the phone, an employee described Quincy's 20-by-40-foot pool as being 80 feet long. An unsuspecting exerciser could end up with more bilk than bulk for his buck.

Sometimes the sales pitch actually intensifies once you join a club. "All the time, they always, always had their hand in your pocket," says one former "life member" of the Gloria Stevens salon in Dorchester who has since joined the Boston Athletic Club. "Buy the life-cycle. Buy the weights. Could they come to your home and collect the money?

Continued on page 12

Exercise your options

When is a gym a gyp? Only you can decide if a particular facility or program fits your needs and budget. But whether you're looking for an aerobics class or a full-facility health club, it pays to shop around and explore the many exercise options in the Boston area. Here's a list of criteria to keep in mind as you consider a club:

- Read in advance abou the exercise or sport you intend o pursue. Find out what type of instruction or equipment is best for that exercise, so you will be ready to evaluate the spa when you visit.
- How long has the club been in business? Is it a stable company or someone's new venture? Is it independent or backed up by the resources of a larger outfit? If it is a franchise, will the parent company be responsible if the club closes?
- Check the attorney general's office and local consumer groups for complaints against the club. Have others had problems there?
- Don't sign up for a long membership before you've tried the place first. Do they have an introductory membership? Don't consider any fee as a "lifetime" membership; think of your costs in the short term. Neither clubs nor customers will necessarily stay true over a lifetime in this business.
- Don't join for specific, promised facilities unless they are currently available for use.
- Make sure you understand all costs and fees. Do certain services cost extra? Is there a fee on top of the flat rate? What fees are subject to change?
- Examine the facilities. Is equipment clean and in working order? Is there a wooden floor for aerobics? Is pool water clear, not cloudy?
- If you're looking for aerobics, ask to observe or take a class before you join. The classes should not be so large that the teacher can't monitor all students closely. Is the teacher exercising or really correcting students? Classes should be paced for different levels of proficiency. The teacher should always ask if there is a beginner in the class.
- Beware of aerobics classes that teach ballistic stretching (bouncing), locked knees or elbows, or full neck rolls. Double leg-lifts for beginners are another tip-off. These exercises can be dangerous.
- How qualified is the staff? Do they teach or sell? What was the duration of or how intensive was their training — several weeks or only a weekend? Do they have backgrounds in dance or physical education? Do they know cardiopulmonary resuscitation in case of an emergency?

In the end, take time to think it over; compare clubs. Don't let high-pressure tactics force your decision. There will always be specials, discounts, and once-in-a-lifetime offers. If the club confuses you with a complex array of prices and deals, be assured the salesmanship only continues with membership.

— C.B.

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Equal writes

Watch your language

On names, titles, and saying what you mean

by Susan Stobaugh

If it is human nature to take comfort in the suffering of others, American women ought to feel positively perky at the thought of what their French sisters have to put up with. Added to the run-of-the-mill aggravations of life in a less-than-equal society, the extra salt in French soup is a language with gender differences. As you might guess, in French all the "positive" words, such as "leader" and "judge," are masculine, while the words like "victim" and "secretary" are feminine.

But French women are not without their resources — the French minister for women's rights has appointed a commission to create feminine equivalents for words describing masculine professions. The task will not be simple: for instance, the feminine of *chef d'état*, or "head of state," is *cheftaine d'état*, which translates as "scout mistress of state."

Although most of our names for professions are suitably neuter, English has built-in sexist terms, too. But unlike the French, who see their language as having been handed down on stone tablets (you did know that Christ spoke French with a Parisian accent . . .), Americans generally accept the mongrel nature of theirs and are (perhaps too) willing to try new forms. Yet because our fierce independence (a/k/a frontier mentality) renders ridiculous even the thought of a commission telling us how to talk, any changes made in the language will have to come from inexorable grassroots efforts, not as a fiat from on high.

For close to 20 years now, American feminists have tried to equalize the language. I first recognized change was afoot when, in the early '70s, my college instructors suddenly became "section people" instead of "section men." Other than this rather modest accomplishment at a liberal East Coast college, however, what triumphs have there been? "Womankind" and "personhood" never stood a chance of making it, but even the more reasonable "fire fighter" and "police officer" haven't, to my ears, gained a firm hold. And all the "chairs" or "chairpersons" I know are women; men still seem to be *chairmen*.

Even an obvious winner like "Ms." is still preferred by only 21 percent of American women. At first, "Ms." may have sounded awkward and forced, but now I can't imagine how we ever got along without it. What do you do if you're writing a letter to a woman whose marital status you're unsure of? Why do you *care* if she's married or not?

One of the difficulties in being a modern woman is keeping one's perspective. Few of us have enough emotional energy to fight every tempting battle. So I don't get worked up over whether I'm called "chair" or "chairman," "Ms.," or "Mrs.," or "Miss." I'm a lot more concerned about how few "chairwomen of the board" there are than what they're called once they get there.

I did recently consider getting a bit hot and bothered when, in an unseemly burst of generosity, I gave a modest amount of stock to the Brigham and Women's Hospital. Since I owned the securities, they were, not unreasonably, in my name, and the transfer was done through a broker who is ignorant of my marital status. The thank-you letter, however, came addressed to Mrs. Husband's Name. How they even knew his name beats me. But even as I composed a letter of protest in my mind, it occurred to me that the hospital's intent was certainly not to irritate me (and, indeed, subsequent requests for gifts indicate it didn't consider me insulted); it had obviously gone to some trouble to ascertain my husband's name for fear of offending me by taking the easy way out and simply writing "Ms. Stobaugh." I refuse to be insulted by such obviously good intentions.

However, my good nature has its limits, and, as I have said before, there are places where lines must be drawn. I now propose a list of where offense may legitimately be taken.

I am always surprised by how many people haven't caught on to the fact that "lady" should rightly be used only when addressing an English noblewoman (for example, Lady Diana Spencer). Originally intended as a compliment, the word now has a disingenuous ring, implying either a leisurely, unprofessional existence or spurious respect. One should no more say "cleaning lady" or "lady lawyer" than "cleaning gentleman" or "gentleman lawyer." If at a loss for a substitute, try "woman" or "female."

"Woman," in fact, is a good, serviceable word, and if it were used more often it would keep a lot of people out of trouble. For instance, a male friend of mine (note that I didn't call him a "gentleman friend") was telling me recently about a new "girl" he was going out with. Before I had a chance to warn him about statutory-rape laws, he let drop that this "girl" was a 27-year-old doctor. Would anyone *ever* call a 27-year-old male doctor a "boy"? Just remember that "girl" sounds to many female ears the way "boy" sounds to black ones. It's too bad there aren't any positive feminine equivalents for "fellow" and "youth" and "guy" ("gal" hardly makes it), but until some are invented, any female over 18, of whatever intellectual or emotional capacity, has to be called a "woman."

I suppose that some well-meaning people still mistakenly use "lady" and "girl," but it's hard for me to believe that in most cases willful refusal to abide by an adult's selection of a legally available surname is attributable to anything other than malice. I don't understand why Wimbledon insists on calling Evonne Goolagong "Mrs. Roger Cawley" and Chris Evert-Lloyd "Mrs. John Lloyd." I wish one of them would have the guts to refuse to play until Wimbledon got her name right. But no one ever bragged about England being a free country. Barry Goldwater would probably claim that the United States is, even though he insists on calling Geraldine Ferraro "Mrs. Zaccaro" on the grounds, he says, that he wouldn't want his wife to be called "Mrs. Johnson." He seems to be having a little conceptual difficulty in understanding the difference between holding certain views and imposing them on others.

Not to compare my own humble plight with Ms. Ferraro's, but when one of my alleged friends found out I wasn't using my husband's name, she let slip that she wasn't sure she could send me a Christmas card because she didn't know how to address it.

Although a woman today has several opportunities to change her surname, she is, by and large, pretty much stuck with her first name. At the least, she has more explaining to do if she decides to change it. And yet baby girls get named with all the eccentric creativity applied to naming dogs. They are named after plants (Violet, Rose, Holly), foods and drinks (Candy, Sherry), months (April, May, June), virtues (Hope, Prudence), sexual abstinence (Virginia). They're saddled with nicknames (Lisa, Tracy, Gail, and Nancy instead of Elizabeth, Theresa, Abigail, and Anne, respectively). They must live with cute spellings (Lynda, Cyndi) and unusual combinations (Cybill Shepherd's name is a hybrid of her father's and her grandfather's).

But perhaps worst of all is how many more girls than boys get stuck with the name of the year. An acquaintance of mine gave birth recently to a girl she named Mary. A young nurse in the hospital said to the mother, "Wow, Mary, that's an unusual name." We laughed when we heard the story, but the nurse was absolutely right. People are too busy these days having Ashleys and Kristens to bother with having a simple Mary. Naturally, I've had words with my parents for sticking me with a name that was uncommon before and after the '50s, but that was shared by 10 percent of my high-school class. However, I didn't realize the stark truth about the faddishness of females' names until a pregnant friend and I examined her family genealogy in search of a good name. William and Robert appeared in overwhelming abundance, but no two female names repeated. After all, why would you reuse names like Gladys, Josephine, Gertrude, or — our favorites — Serena and Selecta?

My pregnant sister-in-law says that no baby girl ought to be given a name that would prevent her from practicing law — by which she means a name that would reduce her chances of being taken seriously when she grew up. It's hard enough to earn professional respect without having to identify oneself as Lolagene, Phoebe-Lou, Maurine (who must be related to Karene), Rosabeth, Mary Beth, DeAnn, or Jananne. And yet, these are all names of scholarly women who have more than earned the right to be taken seriously. I wonder if any of them has a brother named Dickie Bob. □

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Restaurants

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LUCY DILLON

by Robert Nadeau

The slogan here is "The Finest in Mandarin, Cantonese & Vietnamese Cuisines." In practice, the menu comprises mostly Mandarin-Szechuan dishes, with a good list of Vietnamese specialties and a handful of the familiar Cantonese-American favorites. On my visit the Vietnamese and Szechuan dishes I had were outstanding. The Szechuan food was the best I've ever had in Chinatown and better than that of some Cambridge restaurants.

We began to the south, with *pho dac beit* ($2.95) (special beef soup). Pho, which has several varieties, is the national soup of Vietnam, and it's especially popular in the North. This one was based on a subtle but impressive beef broth with a trace of five-spice powder. The beef came in both tender slices and some chunks of well-cooked cartilage, the latter being a delicacy to staple rice-eaters but unattractive to most white Americans. It does, however, give body to the broth. Add a lot of rice noodles and some scallions, and you have a bracing winter soup. The serving was large enough to divide four ways, with refills for all.

The Vietnamese spring rolls ($1.95) were even more delightful than those you get at most places. Minh's flattens them, which adds crunch, and makes a springy, tasty filling of cellophane noodles, black fungus, and meat and carrot shreds. I missed the traditional fish sauce with hot pepper flakes, but was content to dip in an appley duck sauce.

Even better was the dip from an appetizer order of *thit bo la lot* (barbecued beef roll with green leeks — $5.50/$9.95). This dip was a sweet-and-hot bean paste that tasted like hoisin, but it had a lighter-brown color. Intended for the super dip were four saté skewers of beef shaped into little sausages, four pieces to a skewer and each beautifully wrapped in a tasteless green leaf.

Not to worry. The entrées are not only very good but also substantial in size. And at least one dish, General Tsao's chicken ($6.95) is a must-eat. The chicken pieces are large and amply breaded, then fried and released to the public with an exciting sweet-and-hot sauce. This dish brought back the excitement of the first Szechuan food in Boston in the way the hot pepper seemed to open up the sinus receptors for the aromas to follow. This stir-fried dish also includes some baby corn slices and a cubed green vegetable that might be broccoli stems and might be bitter melon. The secondary aromatic seemed to be lemongrass.

In fact, the General Tsao's chicken, probably because of the hot pepper, seems to have more of a lemongrass aroma than the Vietnamese shrimp with lemongrass, *tom xao xa ot* ($6.25). Also a stir-fried offering, it includes plenty of medium-size shrimp and straw mushrooms, as well as baby corn, green pepper, and visible evidence of lemongrass. But the aroma of citronella is muted.

On the szechuan menu I'd recommend the eggplant with garlic sauce with pork ($4.75). There was a bit of grease at the bottom of the platter, but you'd have to search hard in any cuisine to find more flavor per dollar. The basic taste is sweet, fresh eggplant. The sauce is another hot-pepper trip, with a strong emphasis of ginger, then on garlic, and finishing with a sweet aftertaste. The soft pieces of eggplant provide a nice contrast to the crunchy strips of black fungus.

Chinese and Vietnamese restaurants don't usually offer many desserts, but Minh's does have fried ice cream ($1.25); I don't know, however, if it really is fried. It's a ball of vanilla ice cream covered with crunchy stuff that brought to mind greasy Rice Crispies (but better tasting than that sounds), which made me think that it really may be deep fried. In any case, it was refreshing after the stir-fried food.

The tea is a weak pu erh type, but still stronger than most cups in Chinatown. The rice ($1.50) is plentiful, served almost Chinese family-style in a big bowl. The service is quick and accurate, and on our visit the staff even indulged a baby at the next table.

Minh's is located next door to Carl's Pagoda. It cannot have been a restaurant before because it isn't painted red-orange. It is done up now in tones of tan, brown, and mahogany. You know, it feels strange to pick up chopsticks without anything red around. The room is decorated with Chinese prints and other wall art.

Minh's meets several needs at once. It is the first moderately fancy Vietnamese restaurant in Boston since the demise of the Hen Ho. It also has the best Szechuan food in Chinatown, which is basically Cantonese territory, despite the important missionary work of the Shanghai, the Wua Pei, and Gung Feng Garden. It is also instructive to see what a nice banquet you can make out of Vietnamese appetizers and Szechuan entrées. The Mandarin-Szechuan menu has always been weak on soups, salads, and deep-fried goodies, while the Vietnamese menu has had a tendency to incorporate the dishes of South China, via Cholon, to counterbalance those of France. And then there's the Vietnamese *com tay cam (ech)*, which translates as "steamed frog rice (for 2)."

Minh's has fortune cookies, which are always very helpful in distracting young children. My fortune was "You will take a trip to the desert." Does Los Angeles count? □

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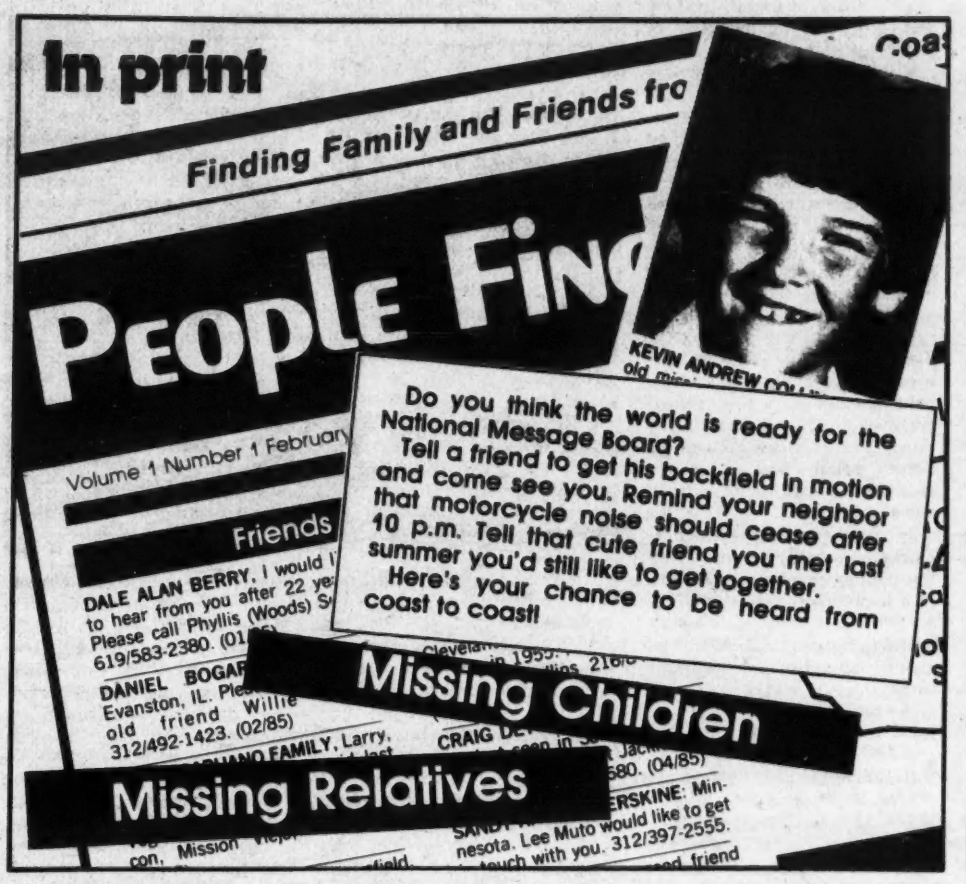
In print
Finding Family and Friends fro
People Find
Volume 1 Number 1 February
Friends
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Do you think the world is ready for the National Message Board?
Tell a friend to get his backfield in motion and come see you. Remind your neighbor that motorcycle noise should cease after 10 p.m. Tell that cute friend you met last summer you'd still like to get together.
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Missing Children
Missing Relatives

Missing link

Continuing the search for lost souls

by Ken Hartnett

People Finders. It's the kind of magazine that should be tucked into time capsules.

Were it not for the section on missing children grouped on pages that seem plucked from some melancholy yearbook — those folks 500 or 1000 years from now might come up with a positive interpretation of this artifact out of America's heartland.

Hey, those Americans really knew how to live, the future folks might say. They were so mobile, so fluid, so busy, and so caring, they even put out this special magazine just to allow people to stay in touch with family and friends.

It's that old volunteer spirit, brought to the Midwest by the pioneers. If your barn burned down, well, you just waited until Saturday and the folks from town would come around to build you a new one. That's what America is all about, mister. When the river rises, we all meet at the levee to pile on the sandbags. We're all in this together, folks. As Blair B. Hallenstein says in the "welcome" letter just inside the cover of *People Finders*:

"The 'moral fabric' of this country is based on the strength of our families and the relationships between friends, neighbors and co-workers. To reunite these people who for a variety of reasons have gone their separate ways is a service that is not only worth offering, but long overdue."

Readers of *People Finders* are asked to try "to place the names and faces you see with someone you might know. If there is a name you recognize as a neighbor, a co-worker, or just an acquaintance, please either call that person, or call or write the person who is doing the search and pass on what you might know.

"In the case of a friend looking for another, you may rejoin two people in a happy reunion. In the case of a missing child, your help might bring a family together and end a terrible time of suffering for both parties. Your reading might help reunite an adoptee with a birthparent, thus ending a lifetime search. By placing this publication for sale across the country we are asking you, the reader, to become an active participant in a worthy cause."

The messages (and they are inexpensive, by the way — $4 a line if my math is correct), are like murmurs from a lost age:

"JAMES M. FIELD: Last res. Milwaukee. Student Milwaukee School of Engineering, 1981. Please contact your mother."

"EDYTHE MAE BASS: Searching for mother, Edythe Mae Bass, Huckabay, St. Cyr, BD 7/23/1920. Worked for Olan Mills Studio in Dallas, Tx. in 1962. Call or write R.J. Huckaby, 3408 Wendell Dr., Ft. Worth, TX 76117. Tel. 817/834-9713."

The haunting part of People Finders, on newsstands for $1 each month, is the faces of the children.

There's "ROBERT JOSEPH FRITZ, 7 yrs. old. Last seen 5/14/83 in Campbellsport, WI. Blue eyes, blond hair. 48#s. Call 800-843-5678." There's "CLARK 'TOSHIRO' HANDA: 3 yr. old last seen 8/23/84 taken from Fairfield, CA residence. Black hair and eyes, please call Fairfield P.D. at 702-426-5505." There's "MEGAN GINEVICZ: 6 yr. old female last seen 4/30/84 in St. Ignatius, Montana. Blue eyes brown hair. Call Boulder County Sheriff at 303-441-3650."

And on it goes. Some parents have taken full-page ads, such as the one for "VICKY LYNN HASKINSON 8 yr. old female missing from Tucson, Arizona on 9/17/84. 4', 58 lbs. with blue eyes and auburn hair. Call Pima County Sheriff 602/293-2700."

We all know that many of these kids will never come home, that they are victims of an evil so profound it is beyond understanding or forgiveness.

There are, as *People Finders* points out, some 50.6 million children in America, and 1.5 million of them are reported missing each year. The chances of locating the 2000 to 6000 kids who vanish without a trace are about as good as the chances of winning Megabucks. It can happen, as it did recently in Rhode Island, but it doesn't happen often. The biggest impact of *People Finders* and other media efforts, such as the pioneering work of Natalie Jacobson at WCVB-TV, is on parents. They learn, with each fresh tragedy, to clutch their children a little tighter. They learn to teach their kids about personal safety.

They learn, in other words, that people have to take matters into their own hands, that somehow reality has gotten out of all organized, adult control, that government can neither ward off the horror shows nor ferret out monsters. Forget about finding a cure for cancer or tapping a source of renewable energy. This society can't even protect its own kids from the sickies in our midst. We have our own "disappeared" people, and as Natalie might put it, we have no one to count on but ourselves to find them. The social safety net is tattered and torn. There's us and there's the abyss, and there ain't no more.

All of a sudden, we are back on the frontier: the individual allied with God and his neighbors. Period.

People Finders hit the newsstands at about the same time Americans found themselves faced with evaluating the ethics of the lone gunman on the subway who was ready to stand up and lash out, cop on the beat be damned, against irrational, inexplicable evil.

A few years ago, attitudes were different. The belief seemed universal that society could confront the forces of evil and win, that somehow its energy, knowledge, and good will would carry the day against poverty, disease, even nature itself.

Conservatives say things changed with the 1964 presidential election. The Goldwater candidacy, as *Policy Review* put it in its fall issue, "galvanized tens of thousands of grassroots activists, and inaugurated the political career of Ronald Reagan."

But the politicians take too much credit. Reagan didn't create Reaganism. And, the liberals didn't kill the welfare state. What happened had much more to do with theology than political science.

What happened was a loss of faith, pure and simple, in the organized society. What's happening now, with magazines like *People Finders*, may be a tentative step toward rebuilding the faith on a different basis by looking for something on a human scale that works. □

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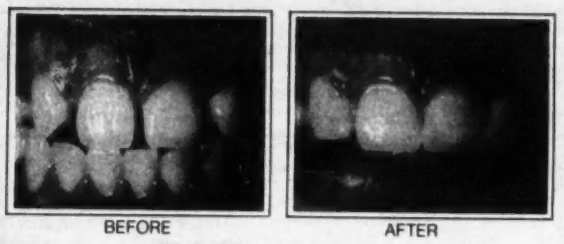

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Exercise

Continued from page 6

What's your Mastercard number? They'll sell you exercise leotards. You can pay your fee six months in advance and win a shopping spree worth $500. These girls have been trained to continue to press you for money." Worse, she said, was that staffers were selling during the exercise classes — to a captive audience.

But there's more at stake than your money. According to Jody Hale, a consultant who runs several corporate fitness programs as well as the aerobics classes at the Boston Athletic Club, flim-flam fitness can be treacherous. "Woman's World and Gloria Stevens are the studios with the least-trained teachers," Hale claims. "These people are paid minimum wage and commissions on sales. Their training is sales. They're appalling, and people can injure themselves."

Although clubs often advertise their "certified instructors" or "professional staff," there are no generally accepted credentials or standards for exercise, Nautilus, or weight-loss instructors. "Industry-wide, there are tons of fly-by-night certification programs," says Hale, who runs her own four-week training program. "I hear about at least two a day. They say, 'Come be a teacher in a weekend.' It makes me nervous."

Poor facilities can also be a source of trouble. An improperly designed floor may hurt exercisers. "A concrete floor can cause serious injury," says Nick Cotsidas, who manages the Boston Athletic Club. "Our floor is a floating wood, cushioned floor, designed to standards similar to the Boston Ballet."

Horror stories abound. When Patricia Stepanski joined a Gloria Stevens salon several years ago, she felt great — for two and a half weeks. Then suddenly one day she felt a pain in her back. "I brought it to the attention of one of the instructors, who said, 'You're too young to have back pains. Keep exercising.'" But Stepanski went home to bed, and awoke the next morning in even more pain. She had fractured a vertebra.

"They lied," Stepanski says now. "They promised one-on-one supervision, but it never was. They demonstrated an exercise, I did one, then they went on." Stepanski says she was doing exercises a beginner never should have tried. She spent the next two months in bed, another month and a half in a body brace, and "ever since then I've had a vulnerable back." A lawsuit she filed got nowhere. "They have their doctors, and you have yours," she shrugs.

But the greatest threat to customers is when their clubs close down and leave long-term members high and dry. It's a fiercely competitive industry, and a certain percentage of businesses are bound to fail, Golann warns. "The same thing happens with Dunkin' Donuts. But since no one buys all their donuts a year ahead of time, no one gets hurt."

Those "lifetime" contracts, with their high initial fees and the promise of low-cost renewals, are a particularly risky deal, according to Gold. When most of the money is paid up front, you can bet a club's main goal will be attracting new members, not servicing old ones. In fact, a high attrition rate — clearing out a club to make room for new memberships — can be in the management's best interest. And a club emphasizing lifetime memberships turns a profit only as long as it can attract new initiation fees; even a bustling, crowded salon like the Gloria Stevens in Cambridge can die without enough new members.

At best, if your club closes, it's an inconvenience: large companies like Gloria Stevens may refund your money or transfer your membership to another branch. But the company's responsibility is less clear when a franchise closes. Woman's World, for instance, claims its franchises are independent, and that the central company has no obligation to members left in the lurch. The Attorney General's office argues otherwise. "Unless a club explicitly says they're a separate business, the central spa is responsible for the franchise," says Golann, and Woman's World, advertising itself as a unit, should make refunds when branches close.

If a whole company or an independent spa goes bankrupt, however, not much can be done. Going out of business is perfectly legal, and the customer is at the bottom of the priority list for repaying debts. Sometimes a company on its last legs offers all kinds of desperate specials before it dies — "an unfair practice," says Paula Gold, but suing a bankrupt spa can be futile. "Even if you win, you can't get money if they have no assets."

The art of the aerobic song and dance is walking the thin line of legality. Nevertheless, Gold says, a financially troubled club should not sign you to a contract just before it expects to close. Clubs are responsible for proper maintenance and care of their facilities, and may be liable if you injure yourself. Clubs have a responsibility to do everything they can to make sure an exercise regimen is not dangerous to a customer; if you are visibly overweight, Gold adds, you should be warned of the dangers of overexertion. Even if you signed a release form, clubs are not excused from liability for their actions.

If you think a business has crossed the line into unfair or deceptive practice, you have options for redress. First, say consumer-affairs experts, complain to the management; too few people do. If that gets you nowhere, contact local consumer groups and the Consumer Protection Division of the Attorney General's office. And you can always take your grievance to small-claims court. But because health clubs are free of any regulations or requirements, because no one needs a license, credentials, or anything but capital to open a facility, you may get more of a run-around than you contracted for. □

Diplomats

Continued from page 5

political exchange in consular Boston is information sharing, and the first activity of the day for almost every consul revolves around the telex machine and the newspaper. In the morning, consular Boston reads.

The German consulate is typical in this regard. Every morning, behind the outer lobby, where, characteristically, the ornate leonine crests of each state in Germany stare at a uniformed guard, news from Bonn ticks in across the wire machine.

Consul general Juergen G. Kalkbrenner, in his office, and his two senior- level colleagues in theirs, read the *Boston Globe*, the *Christian Science Monitor*, and any other local papers whose Op Ed pages might disclose distinct regional opinions on national and foreign affairs. Then, Kalkbrenner says, "we meet, usually discuss what was in the press and whether it's worth cabling to Bonn." We limit the press cables to articles dealing with German-American affairs mainly. Not simply news but evaluation, to give them an idea of what published opinion in New England is."

For a consul such as Michael Shiloh, information sharing includes continual dealings with the press. "We try to make ourselves available to them, because every 10 minutes something is happening in Israel or the Middle East. We have much more coverage than we would like to see in the press. I know that some people are running around counting the inches of coverage they receive. We're very, very happy if a day goes by and we haven't had any coverage. This doesn't happen. I spend much of my time writing letters to editors."

In contrast, Japan's consul general, Sadakazu Taniguchi, says, "If I held a press conference, no one

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would come."

Still, both Kalkbrenner and Taniguchi spend most of their time gathering and exchanging information for their governments. When they are not serving as the official link between representatives from their own countries and American business and governmental leaders, they are interacting with the academic community, unquestionably the greatest resource for international political commerce in the city. Boston is home to four major international programs — at BU, MIT, Harvard, and Tufts — and has perhaps the greatest concentration of former ambassadors, cabinet ministers, and commissioners outside Washington. Many diplomatic lunches at the Harvard Club — and later, dinners at the consul's residence — include academicians who provide valuable insights into international relations.

"This contact is the most important source of my observations about American developments," says Taniguchi. "I don't mean just attending lectures. It's more personal relations. There are a number of scholars and researchers interested in Japan or in bilateral arrangements between Japan and the US, or in multilateral issues like disarmament and arms control, and these academic people, particularly in New England, have a very significant role to play in the formation of your public opinion in the US."

Kalkbrenner, an international-law scholar with a taste for fine pipes and sterling-capped ink pots, says it is the unique interrelationships in the US, between government, academia, and industry, that are most interesting and valuable to him. Kalkbrenner has served as assistant to the president of the Common Market Commission, in various positions in Washington, Nairobi, Ankara, and Turkey, and in the legal department of the West German Foreign Office.

"In order of priority, my most important work here is my relation with the academic community," he says. "By which I mean not only research work on German literature and music and theology but in the widest sense, to hear lectures here and to listen and talk to these many wise men and women who do a lot of pre-thinking and post-thinking, particularly in politics, where they become members of commissions set up by the president or Congress."

As liaisons between American academics and official visitors from their own countries, consuls often serve as go-betweens in establishing joint-study and exchange programs. Last year, for instance, Japan's then minister of education came to Boston, in the words of Taniguchi, "with a specific task in mind. He was so concerned with the present state of affairs of education in Japan. Not only he feels, but we feel, it's high time that we reshuffle, or at least look into the necessity of educational reform. Whether the system we are running is the ideal one for the production of our next generation is always a big issue to any responsible adult.

"We feel, in spite of whatever you might say in favor of Japanese education, that something is wrong somewhere." Excessive competition, he says, makes students "concerned with trifles — how to pass tests, how to get the 'passport.'" Following the minister's visit to a number of US cities, the two countries announced the formation of a 33-member committee to compare the systems in the United States and Japan and to recommend reforms.

* * *

Even in 1985, entertaining, in the best 19th-century tradition, remains a pivotal activity for consuls. Many contacts develop informally, across dinner tables or at downtown lunch clubs. Leo Beranek, founder of the computer and applied-physics company of Bolt Beranek and Newman and a long-time activist in international affairs, observes that "entertaining, putting on cocktail parties and receptions, probably is the most time-consuming part of the job." And according to William Shannon, former US ambassador to Ireland, "In the diplomatic business, entertaining is work. Parties are part of the job, and of course you can never get drunk. During my four years in Dublin, I lived on Perrier. And you have to be attentive to possible entertainment — when you should be doing it — all the time."

"When we get together over dinner or a drink, we discuss things," says Taniguchi. And for Kalkbrenner, a typical week may include a function at the Goethe Institute, a lecture at the Harvard Club on US law, and lunch with a visiting German businessman on the future of Harvard's Busch-Reisinger Museum, which is devoted to German art.

"On average," Taniguchi says, "I host two dinners a week, mainly at my residence. And three times a week, luncheon. And two to three evenings I attend lectures or speeches, and, of course, other consuls and

Continued on page 14

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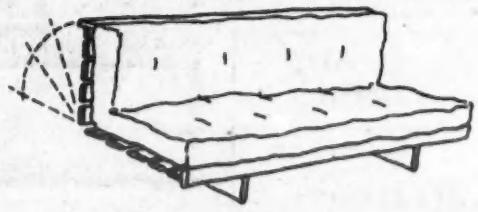

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Diplomats

Continued from page 13

offices have their own functions and to attend them is also my duty and pleasure."

"The talks or dinners themselves may not consume all that much time," he adds. "But preparations and good analysis of what we have discussed, and mainly what I have been listening to, is very important." After all, he says, "what occupies most of my time here? Thinking. And I would like to have — I must emphasize this — more time to sit and think. While you are moving or talking that is output, not input. I would like to have some more time and energy allocated for input."

As gold-rimmed demitasses are carried on a silver tray across the magnificent oak-paneled parlor of the French consulate by a uniformed waiter, the three senior female officers present become anxious to dispel the stereotype of France as a nation of almost unreal elegance. "Don't think we do this every day," one of them says, laughing.

Yet, French consul general André Nemo, a senior member of Boston's diplomatic corps and, by virtue of that status, its dean, admits, "I have either a dinner or a reception to attend at least every week. And, of course, I have to reciprocate. You want to maintain the largest possible amount of friendship between members of the consular corps. I attend many parties, and many of them are very pleasant." And he adds, "There are many social functions that are finally of a cultural nature."

This cultural bent matters a great deal, because no other consulate, or government, is more committed to its role in international culture than France's is. While the Japanese, German, British, and many other local consuls are meeting with bankers, investors, and political analysts, the French diplomats are cultivating the their understanding of civilization itself. "The French government has a very serious conception of French cultural activities throughout the world, so we have a whole structure for this," says Veronique Marteau, one of eight (and the only female) French cultural attachés in the US.

Neither the French attachés nor the French consul in Boston has any commercial responsibilities. "Our approach is more diplomatic," says Marteau. "We're a center of contact. Basically, we try to initiate projects that can work without us. We support them for two to three years and then see them work by themselves."

Much of Marteau's work in Boston centers around the universities and the art galleries. Last year a former attaché initiated the installation of an exhibit of French books at the Boston Public Library. And a show on French women is planned for this spring.

"We are also trying to have a different image of France," says Marteau. "We're very happy about being this very elegant country with high fashion and good cooking and everything, but it's not enough. And people tend to forget that we're very much at the forefront of science. Our companies are under contract with the US Army, for instance. It tends to be forgotten here."

* * *

Emerging less than a decade ago from the dusty attic of declining industry and a completely undeveloped foreign tourist trade, Boston today is attracting new interest from countries like France, which see it as a model for their own efforts to develop postindustrial economies.

"I did some hikes here, and some of the valleys you'll find in New Hampshire and Connecticut are just as Grandma Moses found them," Kalkbrenner says. "As if time stood still. But that is wrong. I think New England has remained young. I'm thinking of the high-tech and gene-tech development here. What fascinates me is to observe the interrelationship between industry and science, the economy in general here, the low unemployment rate compared with the rather high one we have in Western Europe."

"The whole drift of my reporting from here is that New England has found the key to its future," says Burns. "It provides a model that Britain should follow and indeed we are following. Moving away from traditional industries and into modern industries."

The benefits are hardly one-way. For both Boston and New England, this new role means increases in foreign investment, real-estate development, and technology exchanges. There are nearly 300 foreign subsidiaries in Massachusetts today. In real estate alone, they include the Parker House (Aer Lingus); the Four Seasons Hotel, Harbor Towers, InterContinental and Exchange Place Towers (Canada); and the British Trust House Forte Hotel, near the Kennedy School, and the Hotel Meridien (France).

An international Boston also means more foreign students and visitors eager to study the "formula" that led to the area's economic recovery. The presence of a diplomatic corps in Boston — as expressed in the exhibit on French women, the performance of German Christmas lieder, an influx of foreign documentary films, Taniguchi's dream of donating hundreds of cherry trees to Boston in honor of this year's 80th anniversary of the founding of the Japan Society in the US — not only enhances the quality of life here but also helps to define our city as it moves toward century's end. □

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The Puzzle

by Don Rubin

#429 Add nauseum

A bar above a Roman numeral increases its value a thousandfold; two bars, a millionfold, and so forth.

With that in mind, see if you can give us the correct sum of all the numbers at the right. Please enter your total, in Roman numerals, in the space above the columns.

Rules

1. Prizes for solving the Puzzle will be *Boston Phoenix* Puzzle Winner T-shirts.
2. All entries must be received at the *Phoenix* office (addressed to Puzzle #____, *Boston Phoenix*, 100 Massachusetts Avenue, Boston 02115) by noon on the Monday following the issue date. *Phoenix* employees and their immediate families are ineligible.
3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We only have 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a lottery.
4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

Name _____
Address _____
City/Zip _____
T-shirt size _____

Solution #427

Nearly all of the 147 entries to last week's puzzle were correct.

The strikeovers (top to bottom) were: Sonja Henie/Wyomia Tyus; Mitzi Gaynor/Cyd Charisse; Ayn Rand Aesop/Ambrose Bierce; Greta Garbo/Zero Mostel; Sissy Spacek/Lainie Kazan; Gore Vidal/Roald Dahl; Zane Grey/Aeschylus; Sylvia Plath/Jack Kerouac; Theda Bara/Desi Arnaz; Kurt Vonnegut/Anton Chekhov; Bela Lugosi/Omar Sharif; e e cummings/Henrik Ibsen; Jerzy Kosinski; Dion Fabian/Anouk Aimee; Piet Mondrian/Pablo Picasso; and Mort Sahl/Sal Mineo.

For the record, Wyomia Tyus won gold medals for the US in the 100 meter sprint at the 1964 (Tokyo) and 1968 (Mexico City) Olympic Games.

T-shirts to the following letter-writers:

1) Richard Nasser, West Somerville
2) Mitch Kessler, JP
3) Joseph Cohen, Holliston
4) Seth Miller, Brookline
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Classifieds

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Needed to do deliveries on bike or moped in Boston. Extremely flexible hours. Good pay. 266-9533.

MUSIC RETAIL OPERATOR Must Have Car, Retail experience, Strong knowledge of music & musical accessories 2 Growing shops, West Suburban area. If you're personable, educated & hard working, This might be your ticket. Job starts Jan. 25 Mr.Allen 237-2524, 6-9 PM

Part time errand person wanted for residency school in Camb. Duties inc household purchases, light office work, transporting students. Must have valid drivers license, min age 21. 15 hrs/wk, $3.75/hr. Contact Dayna Brown at Castle School 354-5410 or 864-3179.

PHONE FANTASY
Immediate openings for imaginative and pleasant speaking females, no exp. nec., will train. 277-5262

P/T Project Director 20hr. Supvs 2 tenant org. Supvs sec. Car nec. KP/rec./wrt reports $650-700 mo. Frg ben. Resume MA Union Public Hsg Tenants 784 Washington St. Dorch 02124

P/T SEC.--20 hr wk, type & file skls, $5/hr 479-9031 MA Union Public Hsg Tenants 784 Washington St. Dorch 02124

R & D MACHINIST
3 to 5 years exp. in an r&d shop, with trade school background. Work from sketches, verbal instructions and set up short production runs

SHOP ASSISTANT
Familiarity with machine shop practices. 1-2 years exp. with lathe, bridgeport and sheet metal fabrication contact: Mr Steven Landau, Penicillin Assays 36 Franklin St. Malden, MA. 02148 322-1523

Receptionist wanted days & part-time nights. Good job, good pay 965-0557

The Phoenix Classifieds - we're proven effective.

Salesperson for a growing food business in Cambridge hours and salary negotiable. Ask for Ann 491-2224

SECRETARY
Growing company in E. Cambridge seeks secretary with dictaphone and typing experience. Duties also include data entry, making travel and meeting arrangements, personnel screening and record keeping.Salary commeasurate with experience. Call Michael at 547-4900.

TRAVELLING?
Selling your plane tickets, need a road partner?
Advertise in the Phoenix Classifieds.
We're proven effective.

Telemarketing machine operators wanted $6+ per hr. Mature responsible people w/ good phone voice needed to run telemarketing machine 1-3 nights Mon-Fri 6:15-9:15 pm. No selling involved. Must be able to work from our Belmont location near MBTA line. References required. Call Mr. Pulitano at 332-8699.

Video dept coord for community media agency must have strong prod + teaching skills work well w/teens low $ good oppty Send to 175 Elm St. Som. 02144

WANTED
Part time door people. Must be able to work one weekend night. Apply in person at Play It Again Sams, 1314 Commonwealth Ave. Allston. No phone calls please.

WANTED young energetic F for housekeeper & companion for slightly handicapped male. Live in or out & salary. Call 536-6155 anytime and keep trying.

WATERCOLORIST for commisiom work 846-2213 evenings.

XEROX OPERATOR
Busy print shop needs person for 4-12 shift Mon-Fri call 492-2222 for appointment

SITUATIONS WANTED

35 yr. M bus. person wants oppor. for xtra income. Wkends or p.m. Open to all suggestions. Have auto+ sm capital+ no. orientated. Write M.C. PO Box 6006 Chelsea MA 02150 6006

Vecino Building Brigade constructing community center in Nicaragua-June '85. Volunteers wanted. Steve Norris; 731-1590

WANTED
Stand up comedian returning to L.A. needs new material. Send jokes with name and address to: J Brooks PO Box 1153 Westford Mass. 01886

RESUMES

GNOMON COPY
Word processing - Resumes our specialty. Multiple letters, theses, term papers. 99 Mt. Auburn St., Cambridge - Call 492-7767

RESUME RESULTS-Professional Evaluation/Composition. Individual Self-Marketing Plans - Coaching & Support 232-6048

Resumes & Cover letters. Quickly & expertly prepared. AccuType, 267-8063

VOLUNTEERS

WE NEED YOU
Place Runaway House is looking for volunteers who like adolescents. Place House provides crisis intervention counseling and emergency shelter to runaway youths aged 13-17. We will provide training supervision and experience in a supportive environment. Please call after 6pm 536-4181

AUTOMOTIVE

DOMESTIC

1976 CHEVETTE good body, new radiator & battery, needs muffler, 92k, engine needs work, good for someone with mechanical know how. $500.00 call 782-5436

1977 AMC HORNET wagon automatic 6-cyl 75k miles runs exc body perf no rust $995 436-7845

1978 AMC CONCORD std exc. cond. beautiful body, one owner. $1600 B.O. Barg. must see to appreciate. Call 324-9869 eves til 9

1979 FORD MUSTANG Coop. Green AM/FM stereo. Good condition, good engine. Call Mike 784-7534

1984 Chevette. Beige, 2 door, 4 speed, 6K miles. Mint condition. Asking $4750. Call Hugh at 570-4739 (day) or 566-6393 (nite)

1984 FIERO
4900 miles, 4spd stan am/fm cassette stereo, sunroof, lug rack, grt cond must sell, 267-1086

69 Rambler ugly but runs like crazy $275 Call 776-7912

72 Ford Wagon p-s p-b air runs exel. body fair many new parts $900/bo 628-7988 nites

76 DODGE VAN, runs great, $1000. '60 PONTIAC Star Chief, great condition, $1200. 288-6421

77 FORD MUSTANG
4 cyl auto PS/PB AM/FM Blue w/white landau top, all new radials, new exh, brakes $1650/bo. 648-2297.

79MercuryBobcat-My "old Reliable" for a song and dance-new brakes-tires-shocks-clutch and cable. Have all receipts no rust no corrosion factory pwr strng AM/FM cassette, sunroof sport wheels two snows 783-5169 PM Jerry

84 CAVALIER 2 dr Olympic Edition auto trans, air cond. am/fm/LED radio, chapman, rd $6500/bo Call 262-4020 day 479-2707 nite

BLAZER 74 Removable top heavy duty eng. tran. nds clutch $1000. 77 Suburu gd parts car $175. 969-5139

Chevette 79-5dr htchbk, snwtrs, 30+ mpg, 4spd stan, FM stereo, no rust, 77k mi, $1600 or BO. 776-7927

CHEVY CHEVETTE SCOOTER 1980 4spd hatchbk. Only 27,000 hwy miles. AM/FM Southern car-no rust. Good gas mileage. $3000 or best offer. 247-0322

Chevy Malibu Classic '76 2dr AM/FM cass, radials, air shocks, exl running cond. $800 or BO 236-4944

FORD PINTO 79 4spd 4cyl stereo 60K miles runs vry good Florida car no rust Skip 543-8630 $1500

LIKE NEW
Ford Escort wagon 1982. Tan/tan. One owner, very good condition. 4 speed, am/fm/tape low low milage. $5995 or B.O. Call Rudi 746-6392 after 6:00 pm.

MAZDA 79 RX-7 GS perfect cond. New tires, stereo, cass. 4 spkrs, sunroof, Brn. 90 K mi. $4250 731-6727

NEW COMPANY CAR
Has been given to me so I'm selling my high mileage 1982 Pontiac Phoenix for best offer. 5 Door, Air, Stereo cassette, Power auto 527-3151 or 435-4605

No more speeding tickets! ESCORT RADAR DETECTOR, perfect condition, top-rated, $160. 965-6653

PLYMOUTH ARROW '79 hatchback 4 cyl auto ex mech very gd body/tires. $1900. 984-1372

PLYMOUTH DUSTER 1974 6-cylinder, new engine, good condition. $1200 or best offer. Call after 5pm 646-4761

PLYMOUTH Valiant '74. 4dr, new exhaust, rebuilt engine & front end. Has some rust. $400/bo. 745-6166 aft 4pm.

RENAULT ALLIANCE DL, front wheel drive, 5 speed, AM/FM cassette, perfect condition $5000 734-9666

FOREIGN

1971 BMW 2002 4 spd, runs well, good tires, new exhaust, sky blue, some rust. $1600 or b/o. Call 777-0293

1972 BMW 2002 4-speed sunroof stereo new tires, brakes, exhaust, windshield and radiator. $2950. 876-7217.

The Boston Phoenix Classifieds - Boston's Marketplace for just about everything.

1974 SUBARU wg. Rebuilt engine, new tires. Must sell $500 641-4258

1974 SUPERBEETLE sunroof excellent mechanical condition $1100 call 267-1934

1974 TOYOTA WAGON 6cyl. 4 spd gd. tires ps. mech. sound some rust $700/BO call eves. After 10pm 628-7521

1976 VW Rabbit standard trans needs some work. Body in excel cond. Bo 776-2344. Call anytime

1977 VW Rabbit good condition new engine $1000 or best offer days 497-3263 eves. 862-7192

1978 HONDA CVCC 4spd, hatchback, new exhaust, tires, cassette, just tuned,55k miles. $2250 or bo 787-1474

1978 SAAB TURBO
Mech excel body v good ultra lite whls new mflr just tuned only 72k mile $4800 will neg 491-7675

1978 Toyota Celica GT Liftback mint condition, loaded 60K asking $5000 o/BO Call Rich days 338-0088, eves 738-6206.

1978 Toyota Corolla 4dr 4-cyl 4-spd 72k miles runs perf radial tires am/fm $1500 or bo 436-7845

1979 TOYOTA COROLLA, 5 sp, AM/FM cassette, good condition, $1250. Call Julie 482-0900, 9-5

1981 LECAR Excellent condition great mpg new clutch new tires sun roof am/fm cass. Call 641-3279 eves

1982 HONDA GL 1500, top of the line, spotless, 37k, $6200. 545-6629

240Z
1974 4sp. AM/FM tape mags low miles new ex brakes clutch good tires need little T ups runs ex $2100 OB 524-1916 leave mess.

72 SUPERBEETLE 22.5k miles, rebuilt engine, working heater, some rust, $300 or BO. 731-2253 6-10pm

74 SAAB-4 door, 4speed. Newly rebuilt engine, new muffler. Cassette radio. $950. 522-8839

75 PEUGEOT
75 Peugeot 504 wagon. Huge capacity. Needs manor body repair but runs fine. Good interior. Must sell by Christmas $600 or best offer Drives it away 497-7490

75 Peugeot wgn runs fine but needs about $150 work. Best offer under $500 497-7490

76 HONDA ACCORD hatchback, 5 speed, 1 family car, good condition, $1250 or best offer. 783-0646

77 SUBARU WG 4wd, mechanically sound. $1100 or BO Must sell, leaving for Calif. Call 729-3267

78 BUICK Skylark, strong running, nice condition, some new parts, new tires and snows, auto. Ps, pb, ac, fm/am stereo call 483-6193

78 FIESTA
GHIA W/ sunroof good cond Reg. on the road $1300 Repair record 77K miles 489-3125 leave message

78 Honda Civic Hatchback 73K v good cond brown ac am/fm 30+ mpg $2000/BO Ali 497-0845 or 253-6499

80 MAZDA RX-7 blue, 4spd, 77k, A/C, AM/FM cassette, chapman, excellent cond. $5500 655-3627

'80 VW SCIROCCO S.blk, 43k mi, sunroof, Blaupunkt, exc cond,moving, must sell $6500. Warren 494-8049

81Dat 310GX 4dr 47K 3500, 81Citation 2dr 41K 3500, 81Escort 2dr 72K AC2500, 81Horizon 4dr 41K 3500, FWD hatchbacks 277-5580

82 HONDA ACCORD HB 33K mi., ex cond. wel mntnd, AM/FM cass, $6500/BO 625-4899 eves/wknds

82 VW RABBIT, char grey, snrf, AM/FM cas, 5 spd, rstprf, exc cond, 44,000 mi, $4150, 631-7150

ALFA ROMEO
1978 Black Sprint Veloce. Excellent mechanical condition; fully winterized. Many new parts. One owner car, serious inquiries only please. $3850. Call after 6:30pm (617) 876-8477

COLT '84-Turbo pckg, slv & red, AM/FM cass. Mich. tires, Chpmn lock, 13k, mint cond., $6250. Call Lee 491-3009(h), 482-6959(w)

Dasher thru the snow 75 VW wagon only 61K runs super body fair std radials great city car $800 522-6596

Datsun 1978 280Z Original owner many new parts and extras blue 5 speed must sell $4500 or best offer call evenings 668-6129

DATSUN 310 GX 82 Coupe, 5 speed, Alpine Stereo,Chapman Lock, snrf, top cond! $4200/B.O. 744-6024

DATSUN B210 Hatchback 1975 runs great, needs front frame welded or for parts. $250 /bo. 745-6166 aft 4pm.

MAZDA GLC 82-4 door, sedan, red, AM/FM, 4 speed, 35k, a/c, $3000. Call John after 7pm 424-7150

MERCEDES 280SE
78 automatic sun roof, alarm, great condition. Must sell 498-8700

Old reliable Dottie, 71' Datsun 510 4 door, automatic, radio and heater, recent tuneup and battery, starts in any weather. Moving to New York City and can't take her with us, give her a good home. Asking $275. Call 367-0431 leave message.

SELLING YOUR CAR? Advertise in the Phoenix Classifieds. It's guaranteed.

PEUG 504 Sedan dsl 74 88K new shocks head clutch mid-assized. Body v-g radials rear speakers optional AM/FM cass $1200 492-4406

RENAULT ENCORE
1984 Just 6100 miles 5 speed FWD 40 MPG great car must sell $6000/ BO 437-7000 9-5 M-F

SAAB99 74 good condition good milage new exhaust am/fm $1000 or best offer 524-7599 between 9-5

SAAB 99 LE 1973 Good parts car. New fuel injectors & computer, Steel belted radials. Well maintained engine. Best offer 661-1027 or 665-2632

SELLING YOUR ☁? OR EVEN YOUR ⛵? TRY THE PHOENIX CLASSIFIEDS. WE'LL SELL IT, AND THAT'S GUARANTEED!

TOYOTA Corolla, 1976, no rust, gd mlg., auto, excel cond., $1400 491-5627 after 6 and weekends

VOLKSWAGON BEATLE 73 in excellent condition $900. 321-9469 or 328-4139

VOLVO 122S 1967 1 owner since 1969.Owner maintained runs great, body rust. $600 333-0365

VOLVO 122S 1967 sedan mechanically good. Best offer 876-0196 or 522-7465

VOLVO 72 wagon Just tuned and inspected, new paint, 90k, must sell $1000 or BO. Bob 244-2372 Newton

VOLVO G L 1981 4 cyl 4 door, 4 spd,red 42,000 mi, air, cruise, sunroof, AM/FM Tape $9200 Newburyport 462-3985 aft 6

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New 1985 Omni 5-dr Hatchback	only $129.00 per month, 48 payments = $6192
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New 1985 Daytona Sport Coupe	only $173.00 per month, 48 payments = $8304
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Need a car for a special occasion? Or while yours is in the shop? For as low as $16 a day, you can rent a Dodge Colt with 75 free miles per day. We rent all sizes of Dodge cars and trucks, including the popular Dodge Caravan and 15 passenger vans. Use the coupon below for 10% off the standard daily or weekly rental rate of any car or truck.

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VW77 RABBIT German built am/fm radio sassette good condition runs great 1500.00 254-2065

VW Bug 72. Rebuilt engine. Heat. Snow tires. Many new parts. $850 or best offer. 926-6926.

VW JETTA 84 Turbo 9500 mi. Factory Warranty, Alpine Stereo, Air, Alarm, Fog, $2000 & payments 625-2619

VANS & TRUCKS

75 DODGE VAN (tradesmen) new engine needs work $500 Call 887-5763 Topsfield

Chevy Van 79 -¾ ton orig owner-good cond. Call 661-8057 Camb. $2700

CYCLES

BMW R75/5 750cc Windjammer New tires/ battery, exaust $1400 or B.O. 623-0544 ask for Dennis

SUZUKI-1983 GS 550 ES 1100K miles excellent condition must sell. Best offer 542-9787 Michael

REAL ESTATE

APARTMENTS

APARTMENTS
All sizes and prices for now — 2/1. Great selection of nice, clean apts. Lease or no lease. Students are no hassle. Call the friendly professionals.
BOSTON COMMON REALTY
425 Marlborough St., Boston 267-6191
1216 Commonwealth Ave. 566-2000

BRI/BRKLNE
Stu $355, 1 br $445, 2 br $625, others. Now, 2/1. Resevoir Re 277-0034

ALLSTON DR. CAMBRIDGE
Newly constructed 4bd duplex w/w d+d European kitchen fully insulated $1200 BCR Re 566-2000 232-8467

APTS NEAR NU
Several newly renovated 4 br apts, avail 2/1. $250/br heat incl. Owner 731-0165

BACK BAY FENS
Well maintained + sunny apts huge studio outstanding views $485. 1 bed $525. Superb 2 bed $700 htd. BCR Re 267-6191 731-6666

BOSTON S. End one bedrm apt. Near Northeastern ideal for student $325/month heated 437-0886.

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BOST S.E. Mass Ave Luxury 2br 1st fl $725 incl heat & hot water 426-7771

Looking for a roommate? Try the Phoenix Classifieds. We get results.

BOW FRONT BRICK Historic District renovated 1 bdrm eat-in kit d/d modern bath ww 3rd flr quiet bldg. $425+util 749-1525

BRICK Historic district 3 bedroom duplex with deck. Family room, dw/dd, laundry hook-up 1 ½ baths. $600+ utilities 749-1525

BRIGHTON desirable Cleveland Circle area extra large 3bd mod K+B porch fire place $645 unheated 734-4200 Re

BRIGHTON !!! LARGE 3 BED
Huge apt w/den 2 bath eat in kitchen near T $900 unhtd BCR Re 566-2000 232-8467

BRKLINE/BRI-2 bdrm sny bsmnt off Bcn T Prv ntrnce patio garden nds wrk & clnng-gd fr cntrctr ownr 495 neg inc ht 738-1472 PM

BRKLINE/BRI-2 bdrm sny bsmnt off Bcn T Prv ntrnce patio garden nds wrk & clnng-gd fr cntrctr ownr 495 neg inc ht 738-1472 PM

★ ★★ ★★ ★★★★★
The Phoenix Classifieds, the Shining Star of Want ads
★★ ★ ★ ★★★★★

BROOKLINE Brighton line, sunny 2 bedroom, parking, near T.available immediately. $750/month. 738-4144 agent fee

BROOKLINE BRIGHTON LINE !!!
Lrg renov 1bd top floor great light very secure $495 2/1 Re 566-2000 232-8467

BROOKLINE BRIGHTON
huge elegant 1bd walk in closets elevator supt.,deck $525 incl heat + hot water 566-2000 232-8467 Re

CAMB 2bd, liv, kit, bath. Renov bath, floors, paint. 4 blocks from Davis Sq. subway. Feb 1-June 1. &500 month. 242-4459

CAMB: 3-4 bdrm, quiet str, nr Inman Sq, excl cond, sunny rms, lg lvng rm, mod kit, tile bths, all nwly pntd, new w/w crptg, dway, easy walk to Harv, short bus rideto MIT and Tech Sq. $960 unhtd. Call 661-1256

DORCHESTER-Fields Corner 1Bedroom or 2bedroom apt in lively Victorian home $340-450/mo 288-0378

DORCHESTER/Savin Hill-Great for prof. people. Nr Xway, UMASS, & T. 5 rooms w/ porches. $425. 825-5905

DORCH JONES HILL-St. Margaret Hosp. luxury 6rm apt hdwd flrs quiet nbrhd $550+ util no fee 426-7771

DORCH JONES HILL-St. Margaret Hosp. luxury 6rm apt hdwd flrs quiet nbrhd $550+ util no fee 426-7771

ROSLINDALE Hyde Park Ave. Modern apt 5 rms $500/mo 288-6100 Re

J.P.-ABORETUM 5bdrm duplex, 1&1/2 bath, 3 decks, w/d hookup, use of bsmnt on safe, quiet street near T. This sunny, clean apt. avail now for $950/mo. + heat. Call 522-4784, 522-8814, 423-3877 eves.

JP/FOREST HILLS- Lg Sun, 2 bd, renov. apt. hrdwd flrs, porch, conv all trans. Gay ownd $550-no utl 522-0745

JP/FOREST HILLS- Lg Sun, 2 bd, renov. apt. hrdwd flrs, porch, conv all trans. Gay ownd $550-no utl 522-0745

JP/FOREST HILLS- Lg Sun, 2 bd, renov. apt. hrdwd flrs, porch, conv all trans. Gay ownd $550-no utl 522-0745

J P On car line extra large 1bd newly decorated $450 heated. 2bd extra large, parking, laundry, newly painted, sanded floor, eat in kitchen $550 heated 734-4200 Re

N.U.+SYMPHONY STUDENTS O.K.
Sunny apts heated all sizes great values 247-2354 Re

So. End-Worcester Sq. ren 3bdr, mod kit, d/d, hi ceil exp. brick. Avail immed. $690 inc h/h 267-1793

SOM/PORTER SQ 4 bedrooms 2 blocks from Red-Line $800 628-5233

SYMPHONY N.U.
3-4 bd $700. Studio $300 heated BCR Re 247-2354

ULTRA MODERN TWO BEDROOM !!
Boston Brkline line. Condo w/hdwd flrs track lights priv terrace $900 htd Hurry! Re 267-6191 731-6666

UNION SQUARE LARGE 4 BED
Brighton exposed brick bay windows skylights fully insulated new systems $975 BCR Re 566-2000 232-8467

Vy attrctv studio in Drchstr 20 min to Cmbrdg or dntn artists only legal live/work.New kitch and bath .40 per sq.ft. per mo inc ht. $5,100 key feet 5 yr lease w/purch option Jim 282-2900 wkdys.

WINCHESTER ST. BROOKLINE !!!
large ground level 2bd victorian w/w private entrance $575 include all utls 566-2000 232-8467 Re

WOOD LAWN AREA
Chelsea-Everett line lg 2bdrm prkg on MBTA mdrn $600 incl heat call 729-9390, 729-5041

W. SOM/MEDFORD five rms, 2 bedrms adjacnt Tufts U.-3 bus lines-new red in. Quiet area, call 623-0578

APTS. WANTED

M sks apt studio or unfrnshd rm in Boston or subrbs before 1/1/85 ref. ask for Wayne after 7 pm 944-6765

Seek apartment in Boston metro area. $400-$500; heat included, 2 bdrm. Reply to Phoenix Box No. 8803.

COMMERCIAL SPACE

No /cambridge studio space to share 300 sq ft $120 mo. No music, oils 24-hr access drkrm 492-5239

Space avail by the hour, ideal for dance lessons, movement, therapy, etc. Call Christine at 491-8989

CONDOS

DORCHESTER- Brnd new 2 bdrm lux condos for rnt. 12' ceilings, xposd brk, 8' wndws, plush w/w, Eur style k&b, w/ frost free fridge, sl/cing oven, d&d. Conv to rd line & SE X-way. Off-st prkng. Ht&hw incl. $750 mo. Call owner 843-1100.

HOUSES FOR RENT

HOLBROOK/Braintree col farm hse 2 bed, den, livrm, exp beams, dinrm, lge lot, no pets, $750 767-3564

HOLBROOK/Braintree col farm hse 2 bed, den, livrm, exp beams, dinrm, lge lot, no pets, $750 767-3564

LAKE WINNIPESAUKEE
4 Season Lakeside home. PRIVATE. 4 bedrooms. 10 Minutes to Gunstock Ski Area. Rentals by the week-end or week. Call J.C. Realty 603-267-8130 or Write for more information J.C. Realty Box J, Gilmanton, N.H. 03237

SOM/CAMB line-Inman Sq. Luxury duplex 6br/2bth. Has everything! $1300 mo+ util 426-7771

WELLFLEET, CAPE COD. Need a house for 1 to 5 months for retreat, vacation, writer, etc ? Dramatic hillside 4 bedroom luxury house furnished ,DW, w&d, available now to 5/21/85 from $400 per month +. (617)354-2942

WILLMINGTON 2 bdrm Colonial farm house duplex. excint location on 1 acre $550 no pets 767-3564

HOUSES FOR SALE

PROPERTY WANTED
relocating? getting divorced? If you're selling your property for any reason call Mort 265-7571 Re

PROPERTY WANTED
relocating? getting divorced? If you're selling your property for any reason call Mort 265-7571 Re

CAMBRIDGEPORT much loved artist's house. Income u. Brick, renovated. Studio could go w either unit. Sunlit, cozy, romantic, by owner $158,000. 864-7172

HOUSEMATES

1WM for cozy room in 5 bedroom house in Brighton Center, near bus. $150 + utilities & heat. Greg 782-2889

2 Wonderful respndible people seeking similar type to rent 2 rms in our Dorchester house. Lots of space, yard. $250/month

ALLSTON-F roommate wanted in semi-coop house. $157+ Call 783-1467

ALLSTON house of 7 seeks one male. Must be clean, mature, long term renter. $173 + uts. and sec. 782-7861

BRIGHTON share duplex w/mom & child safe clean-sm yard & garden $250+ for 2rms child ok 25+ 782-6274

BRIGHTON W27+ for lg hs safe nghd T skg respon sens of humor & energy to make home $175+ 782-7649

BRKL 4F looking for 5th F 30+ for large rm in ind yet congenial house smokers in residence no pets no prking flexibility a must 240mo util inc 566-7088 aft 6.

BRKLN 3rd prof GM to share indep household. Own room, pkg, near bus stop. Must be neat and considerate. $225+util, sec dep & refs required. Call 437-7588 weekday morning/weekend.

BRKL Prof. F sks F 25+ to shr beautiful apt. in Cool.Cnr.Lots of extras. Non smoker. No pets. Avail 2/1. $302 htd. 731-5001

BROOKLINE VILLAGE Friendly group house seeks 5th. $185+ near T and stores. Avail now. No smokers. Age 25+. 739-6211.

BROOKLINE Grad. Student or young Prof. furnished, Wash/ Dry 2 min walk to T Female no smoking $275/mo. Ht.& Hot water incl 731-0665

BROOKLINE looking for respon rmmt for lg hs 330/mo not inc/ht Must be neat Near T Call 738-6138

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You cannot be denied housing because of race, color, creed, sex, nationality, age or marital status.
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Know your rights. The law is on your side.
Greater Boston Real Estate Board
24 School Street Boston, Mass. 02108 (617) 523-3946
CONTACT US FOR INFORMATION

FRAMINGHAM 2M 1 F 2cats seek 1 F 24-33 non smk to share old country house in North Framingham 877-6509

FRAMINGHAM friendly, independent household. 1 Male 1 Female seek profesional 25-35 to share 3 Bdrm contempory w/fireplace & dishwasher. Rent is $285+ util. Call 875-2030

JP 1F + 2M sk working F26+ indpnt but wanting to make a home. No smkrs no pets $165 522-0322

JP for 2/1/85 M r-mate wanted for 5 bdrm hsld $132/mo+ sec & last mo (util sep) 522-4131 6-9pm

M/F seek 3rd for independent houdehold nr T avail immed. $170+uilt 492-6448

M/F to fill out 3 br hse on Ari-Lex line, 10 mins. walk from T. SM+ SF early 30's make quiet env. for nonsmoker, class mus pref. No pets. $300+ utils. Pkg. Call 862-4506 leave message

Middle aged congenial nonsmoker woman seeks same to share large, sunny 3 bedroom home in WAREHAM, Mass. $300/mo rent. 295-8900

M+F seeking M/F 28+ for friendly, independnt household near Fresh Pond; 2 bus lines & 10 mins to Hrvd Sq. 180+ 547-2937 7-9pm

M sks rm in house or apt in Boston Brkline or Bri to $270+ utilities call Casey 566-0720 days

Nahant prof F 24+ to share w/same. 7 rm luxury home on the ocean. 11 miles from Boston $450+. 596-2244

NEW CORN - 2M + 1 F 33-38 sk 1 F to shr semi veg. semi co-op life in attr hse in safe, quiet nghbrhd nr T & Pike. Prkng, w + d, grdn, BFC. No cigs, pets, restricted diets or TV addicts. $155+ 926-1697 or 926-6079 (ans mach.)

NEWTON 3M seek 1 3 story porch frpl parkng cable conv to stores pet/cig ok 2/1 $275+ 527-5456,d732-5465

PIANOS
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FOR A ROOMMATE?
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WAYLAND shr spacious modern multilevel hse 4br 2½ ba in-grnd pool 2 car gar laundry fam rm sunrm fplc. Nonsmkr prof 26+ no pets. $360+ 653-7751

WESTON F 27+ to shr food, chores W/2M 1F. Homey ctry setting. Frndly, semi-veg.No cigs,pets. $212 + 893-0554

WESTWOOD Couple sks M/F or couple for 1/2 hs. $300+, prof, nonsmk pref. Musician/student ok. Call Mike & Lisa 326-5955

WILMINGTON F 25-35 responsible working person to share 3 bedroom house 2 baths 2 fireplaces sun porch washer/dryer yard and garden cats, food and chores. Non smoker, no drugs or heavy alcohol. Looking for that special person 657-7575 Jerry Keep trying

WILMINGTON
Looking for GWM roomate 30-38 to share large Colonial Farm House on 1-acre. $250 plus half utilities. 767 3564

WINCHESTER lake front hse in exclusive nghbrhd is lkg for rmate fem pref conv to trans $300 utils incl. call 729-0491 8am-8pm

Winchester, share home with prof and son. 275 + util. Single or w/son call 729-5360 wkends or eve

WINCH prof wanted to share large Victorian home near trains and 93 avail Feb 1 $240+ util 729-2345

W. MEDFORD F for good room in hse fireplace,W+D,lg yd,prkng. $225+ call 483-8159

W. ROXBURY F 26 clean, nsmkng sks same for 2 bdrm house. 300+, avail 2/1 327-0732

VEGIE COOP HOUSE
SOMERVILLE, WEST: woman, late 20's+ to complete our warm and friendly home. Share food, chores, and laughs. We enjoy cooking w/o rigid cooking schedules. Safe, pleasant neighborhood, near park and T. No smoke, no more pets. Rent $130+ or $155+, 623-6978

Did you know? Twenty-four percent of Boston Phoenix readers intend to purchase an automobile in the coming year. Advertise in the Phoenix Classifieds.

ROOMMATES

1 prof M 32 sks spiritually aware/caring/responsible M/F to begin new household. Whole foods and harmonious atomosphere important Newton Blair 965-6842

1 bdrm avail in house, Feb 1 3 BU M students need 4th call 731-9078 or 277-3677 152 Kelton St Near T

1 roommate townhouse apt Back Bay, pvt bedroom $232/month + util. Call 266-5088 M-F after 5 pm

2F seek 3rd for 3br apt in Boston. Must be 25+, vegetarian, non-smoker, feminist. Rent $150 incl heat 445-6024 or 282-1053

BOSTON ROOMMATE EXCHANGE
Save Time-Save $
Use our network to locate the right roommate or living situation.
- *Personalized*
- *Convenient*
- *Confidential*
- *$25 fee*

510 Commonwealth Ave., Kenmore Sq.
Call for appt.
266-6172

CHARLESTOWN roommate needed 350mo + util. Must like animals, professional preferred. 272-726 leave message

2F seek M/F 25+ for pleasant Central Sq. apt $250+util. 864-6029

2 GWM looking for 3rd to share 2bd condo in JP on T. $225 h+d furn. Call Craig or Bill 524-4210

2 M seek 2 M or F in Allston $157 mo + heat 254-2012

3 month sublet 1 pro F sks same to sh lg sun 2 bdrm non smkr semi veg creative + holistic minded 776-5386 230 incl heat

ACTON F/M to share condo on Concord line. Considerate, nonsmk, prof preferred. Pool, tennis, parking, heat incl. Call 264-4968 eves

ALLSTON-2 prof F sk same (25+) to shr 3br apt nr T. Safe pleasant apt, avail 2/1. $190 incl ht. 254-4746 leave message

ALLSTON-F nonsmkr to shr 2br apt w/1F & 3 cats. $200/mo. htd. Avail 2/1. Furn avail. 783-4794

ALLSTON GM 27 seeks M/F to share 2 bdrm apt near T w/d cat avail 2/1 $300+sec incl heat 254-1955

ARL 1M 1F sk 1F 25+ fr semi-coop vegi hshld nr T parking no smk or pets $250+ 646-6201

ARL-3 frndly indep F sk F 25+ sunny lg 5 bdrm house fplc near T nonsmk no pet $170+ util 643-5044

ARL Ctr 1F 2M sks 1F 25+ prof, respon, fun, easygoing for large sunny semi coop house. Looking for a great person. No cigs. Call for details 643-2292

ARLINGTON HEIGHTS-M prof. 28, sks rmmate 3/1, 6rm duplex, sunny, spacious, w&d, garage, bsmnt, nr T & Rt 2, $350/mo Rick 643-7099 or 933-0686 day

Arl m/f to share 4 br house avail Feb 1 or March 1. $194 per mon+ utils. After 5 p.m. 641-1849.

BACK BAY 1F grad stud to share with 1M/1F own room $350/mo Call Ian 536-5788

BEL-3prof sk M/F 28+prof omnivore home garden dog shop coop-on T to Hsq-no cig/cat -let's talk 484-9295

BELMONT nonsmkng prof 26+ to shr 10 rm 4br house w/2 indep quiet M's frplc porches w/w carpet w/d dshwshr garden grg nr T tennis cts no pets $375+ 576-4566 489-2320

BELMONT quiet nsmkr, 25-40 yrs old to share sunny hse w/ prof cpl, 5 min walk to T, W/D, no pets $300+. Call 5-10 PM 489-0406

BOHEMIAN/EUROPEAN hsehld sks 4th; Allstn nr T+ bus $194 incl heat 782-3320

BOS- Milton country home + garden. No smk or drugs GWM 30-45, clean-resp. $185 + util. 361-3919.

BOSTON near T, Veg F 26+ to share quiet clean 2br apt. $225+ utils. Av Feb 1. No smkg pets or drugs pl. 569-5538 Beki eves/morns

BRI, 2F, 2M seek M and F, 24+ for large and sunny house. Share meals and utilities with warm and friendly folk no smoke, pets please. $115, $151 782-6922

BRI CTR Prof F 25 sks same for 2bd apt in house. Quiet conv location near T and stores avail immed $192.50+util call 254-6733

BRIGHTON CENTER 1 room inc heat, hot water, stove & electric. Victorian house, call anytime 787-4356

CAMB-1M 2F sk 1M 26+ for friendly but indep hse near T No smoke/pets $200+ utils 776-0189

CAMB/FR. POND 3 F sk holistic F 27+ for indp, supprtve hsehld. Grt loc, yrd, frplc,. No cig $175 + 576-3337

CAMB Porter Sq room in ge Victorian house indep. and coop. $225 incl util+ht Call 628-5468 3am-9pm

CAMB Resp prof to share lg 2bdrm Fresh Pond apt w/fpl, sunrm. $350+ util. Call Ed at 876-5217 eves.

CAMBRIDGE 2F, 1M, 2 cats sk 2 F or M 27+ for spacious 5br co-op on Tree-lined st. Shr. friendly veg meals, chores. $180+. No tobacco. 547-5539.

CAMBRIDGE house (4F, 5M 25-58) seeks member. Share responsibilities, meals. No smoking or pets. Prefer job holder 30+ 876-1750 eves/ weekends.

CAMBRIDGEPORT collective house of 7. Semi-veg seeks one M/F for feb. 1 $125+ Ht+Ut/mo. 354-7885

Camb. Som 1F 25+ to share friendly, working household w/1M 1F Inman Sq. $220 Feb. 1 492-6876

Central Sq 1F wanted for lg house, hdwd flr, sprt strcs. No pets, no smoking. $181+ Feb 1 492-2948

CONCORD MF 25+ to share hse w 2. Close to Con cntr + Wildlife refuge no cigs $308+. 369-3036 or lv mssg

DEDHAM prof 33 nsmkr w/cat sks 1M/F rmmt 6rm hs nr T. Furn, w/d, $335/mo inc util. Call 326-9049

DORCHESTER friendly indep household sks prof or grad stud for March-May sublet in a lg Vict nr redline, fp, w/d, $150 inc all. 265-2726 eves

DORCH, MELVILLE PARK Yng Prof to rent 1 BDRM APT in large VICTORIAN, HDWD Flrs STND GLASS FPLC DW WASH/DRY, Good neighbrhd seconds to T (redline/bus), no pets or smokers $350+ call 282-6381

F 25-35 yrs resp working person to share lg 2br apt in hse in Bri. Avail Feb 1 $265+. Safe neigh. 523-4881 days 782-2072 eves

JP-3F/5M/5 kids sk 1 nonsmk F for 20 rm house. We are 32-41. We like playing w/ the kids, sharing dinners, gardening, Boston Food Coop, bicycles, progressive politics, home improvement projects, living together. $175+ 524-1441.

JP-coop, 2M 2F. On-call listener, vital body fluid analyst,eclectic naturalist & geophys. fluid dynamicist, sk prof 5th to celebrate wonders of garlic. Nr pond/T, no tobacco/critters, $180+utils, sec dep. 522-5739

JP F rmmt(s) wtd fr 2rms share hous, gardn, yd, frpl pet ok, nsmkr, no drug/hvy alc nr T $350+ 522-9446/935-3025. Pat.

JAMAICA PLAIN
Cpl. wtd for 2-rm suite w cpl in veg.-non-smkg, musical household, $275 call Kathy or Joel at 524-7011

J.P. Prof M/F 25+, lge Vict hse on Sumner Hill, windows, fp, space, yard, safe nbrhd, nr T, shared food, chores & some meals. $250 + $60 util. 524-0029

LAKE AND POOL
BRIDGEWATER (½ hr S. of Boston) -- Looking for pref F, working prof, over 25, responsible, and willling tro share chores to share house on lake in country setting w/2M, 1F, 1 dog + 2 cats. Must be vegitarian, nonsmoker, + love animals. Call Amy days 864-8271 or Jeff eves 697-3050.

LEXINGTON 1F rmmt needed; washer/dryer, fireplace, dishwasher, $300+ util. 862-0145

LEXINGTON Non-smoking prof F prefer. Near route 128/2 $200/mo +utl 863-5732

LEX-M/F for BR, study suite in historic mansion. Tavern, 3/4 acre, woods, 5 frpl, etc. 24-34. No smoke, pets. $320+. 861-8523

LINCOLN 1F, 2M, 2 cats seek F (30+) for warm house w/garden. No cigs./dogs. $282. + utils. 259-0612

LINCOLN
Spacious pleasant hse seeks couple/person for lge basement grts $450+ util. Single person for upstairs also $225+ ample pkg. Pets ok. 259-0843

NEWTON 3M seek M for 3 story house w/ porch frpl parking cable conv to stores cats/cig ok 2/1 $275+ 527-5456,d732-5465

NEWTON UPR FLS-Feb. 15 1 F 28+ to share lg duplex w/2F, 1M. Lg br, l/d, room, dining room kitch, w/d, off st pkg, yd, near T, 128 and Rt. 9. Smoke ok. $250+ Call after 5p.m. 332-1439

NEWTONVILLE 2M 1F 30-34 looking for 1F to share a large 4 bedroom house. Off street parking, fireplace, w/d, $225+ no smoke/pets Feb 1 527-3911 eves.

NEWTONVILLE Co-Op living space available. Must be commited to this lifesyle. Couples, Families, weekend parents, & singles welcome to apply age 30+ men & women non smoker a must. Adults of all ages currently inhabit this large Victorian House with 2 fireplaces & a cat. Large 2 room suite available Rent $385 965-0938

NEWTON New luxurious townhouse just built off Route 9. Ultra modern, patio, fireplace, parking. Non-smoker. $450+. Call, leave name and message 244-0300. Female preferred.

Progressive woman sought for coop apt semi vg 1 1mn from Flds Crnr T, $110+ util Cl Paul aft3 825-5675

READING-2m sk 1M/F 25+ Must be cln, resp, quiet. Has frplc, wtd, d/d, pking. Nr 128+93. No smkrs, pets or drgs. $275 inc. utils Dave or Matt, 944-2053

SHARE GOOD LIFE
Coop organic farm in NH near White River Junct, beautiful Mountain views seeks commited joyful adults children. Land- trust in works. 876-9520 Cambridge or ; 469-3660:NH

Share the warmth of a woodstove and casual atmosphere. In a 9 rm contemp. home on 6 acres of So. N. H. woods. W/2 friendly GWM. Large sunny bedroom, 2 baths, privacy, storage, even a garden. $250 + utils. only 50 mins. from Boston. Weeknights after 7 Thanks 603-434-8768

SKg 2-3 to find + create home. I'm resp, fun, creative. Lu 782-7649, 738-7112.

The Phoenix Classifieds get the results you need.

SO. J P F housemate wanted for small group house near green/orange T. Must be 28-35 prof financialy secure no students/references 2/1 522-7471 eves

Somerville Davis Square near T, M and F 29+ seek 3rd to share sunny spacious apt on 2nd and 3rd floors of 2 family home. Skylight, lg yard, no more pets and no smoking. $295 per month plus utils. 776-6612

Somerville M/F needed to share apt with 4 friendly quiet students. Near Tufts and Davis Square. Avail immed. $225 Call 628-7288 or 776-2646

SOMERV: Neat F non smoker sought for grp house. Big sunny rm T off st prking grd student/young prof preferred $310+sec 666-3970

SOM F/M for large indep hsehld 1 blk from Davis T. Pref nonsmkr w/sense of humor-must like cats. $200+ Dorothy 623-6591

SOM-friendly beautiful coop 3F, 3M semi-veg seeks F/M 25+ no cigs Nr Davis Sq subway $160+ 623-7418

SOM-Nr Tufts & Davis Sq. (nice nghd) 2M sk 2F 25+ semi-veg, no smk/pets for lovely 4br in hse. Hw flrs, dw, w/d $250+. 272-0396 Gary

SOM/Prtr Sq-2F 24+ sk 3rd F for spacious 3br apt in 2 family house. No more pets. Nosmk prefer. 2/1 $233+util 666-4944 or 491-0613

Som Teele Sq Nr T+ Bus, parking, yard $235+ utl. Avail 2/1. No pets 666-9744 Keep trying

SOM/UNION SQ 2M 2F seek rmmt to share 10rm 6bdrm house Near T. $220+/mo. plus sec 628-0027 eves.

SOUTH END GM sought to share little city mansion with pool and hot tub from $250 mo incl util 247-3827

SOUTHSHORE
Prof. male, 30's wishes to share 3 bedroom home with same. Hull 925-1983, rent negotiable.

S. W. NH S. E. VT
Ezgoing intel consid GWM seeks share country hse/apt options (617)492-3101 or PO Bx 212 Camb 02140

WALTHAM/ BELMONT HILL 2 prof. M 28+ occupying sunny, 4 bdrm exp cape on prvt way seek 2 Prof. F to share same Convient to T, 128 & shop $350 incl heat 893-4485

WALTHAM- intell., mellow, liberated woman wanted to share 8-rm house w/1M+1F $200/mo+1/3 893-6665

WALTHAM Prof 24+ for large Vict. Near 128, pike, T. indep. hsehld no smokers, pets $150+ util 647-1870

WATERTOWN share beautiful furnished house 30+ nonsmoker $325+ utilities call 926-2696

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251 Harvard St. Brookline 02146 Coolidge Corner

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734-6469

or

734-6484

Mon.-Fri. 9 a.m.-6 p.m.
Sat. 9:30 a.m. - 5 p.m.
Sun. 11 a.m. - 5 p.m.

ALLSTON M/F needed 4bdrm 1/1/2 bath eat in kitchen near T clean $195 ht/hw incl 254-7040

ALLSTON- Nr Comm. Ave. Feb 1st $215 + sec call Joan 738-7828

ALLSTON nr Hrvd Sq. 2F 30+ seek same to shr lge 3bdr apt conv to T, prof/grad pref nosmk. $175+util 2/1, 787-3339 after 5pm

Allston rmmt wanted to share 2bdrm apt. $232/mo incl heat/hot wt. Close to T 782-0881 Bob or Sean

ALLSTON-roommate needed for nice 3bedroom house large sunny bedroom available $250/monthly call Mark 232-4090

ARL 2F sk 3rd for 3bdrm off Mass. Ave no smk/pets 21-25 clean, ind, resp, near T $225+ 646-3741 avail now

ARL 2M /1F sk respons. Prof. F to shr Beaut. 4 bdrm apt. Friendly, indepent. hsehld. Never a dull moment. No smking no pets. $175 + utils 646-9571 eves.

ARL HEIGHTS pleasant and resp rmmte wanted by Feb 1 for 2bdrm apt $275+ util near bus etc. Call Joe 492-1764 D 646-9767 eves.

ARLINGTON

1F seeks F 28+ to shr lrg beaut apt w/fplc. 1bdrm or bdrm and study. Call 648-4508 anytime.

ARLINGTON/CAMB

M/F rmmt 25-35 wanted to share lg sunny apt with working couple + dog. Nr T no pets+ smokers ok $233/htd Dianne 641-4429

ARLINGTON-F 25+ needed for large 2bedroom apt conv to T $220+ utils 646-6022 between 6-9pm

ARL Avail 2/1/85 or sooner 1 M 33 neat, quiet seeks M for very nice 2 bed apt on Spy Pond. Close to bus, parking, no smoke. $325 with heat. Call Gary leave message 646-2146

ARL Avail 1/1/85 orsooner 1 M 33 neat, quiet seeks M for very nice 2 bed apt on Spy Pond. Close
to bus, parking, no smoke. $325 with heat. Call Gary leave message 646-2146

ARL, nr Camb M/F 24+ nded to shr 2 bdrm apt in well kept bldg.Grad or prof only. Lndry, nr T, hrdwd flr, vry sunny. No smke/ pets/ drugs Call Michael 641-1018. $287.50 per mon inc ht/hw

ARL roommate wanted to share lg apt with 4 others. Parking, washer, conv loc. near T $135+ 641-1266

BACK BAY F 23 lkng for 2 or 3 rmmates to share new luxury 1000 sqft 2 bdrm condo elev w/d d/d deck + more $325/mo 536-4990 eves

PSSSSST

What's the best kept secret in Central Square? THE CANTAB LOUNGE 738 Mass. Ave. Live music upstairs. disco downstairs.

BACK BAY M 33, mostly in NY has 1 bdrm apt to share M/F $325 fireplace 536-2393

BACK BAY roomate needed for 1bdr w lge clst and ½ bath in 5bdrm apt Available imm $287mo no pets we have cats Call aft 6pm 437-9384

BACK BAY

Room for rent in 3-bdrm apt. Great location on Comm. Ave. Call Ian 536-6824, Avail Feb. 1

BACK BAY. Walk to Copley Place. Prof. Female 28+ wanted to share absolutely lovely sunny modern condo w/Male. 2 Bdrm F/P W/D Jacuzzi Sundeck. Conv to T 267-4450

BEACON HILL 1M and 1F sks for 3bdrm apt lots of lt, exp brk, wrk fplc, w/w cpt, heat incl $300 call Greg 338-6300 or 720-2396

THE ORIGINAL!! MATCHING ROOM-MATES!

Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 18 years. 251 Harvard St, Coolidge Corner. Call today!! 734-6469 or 734-6484. A Match is a phone call away.

Blk gent intel & sens. with excel refs atten higher educ skg to live in Brook, Camb, Boston etc. write Box 577 Camb 02238

BOS. Fenway- GWM 35 share furn. Intimate/br apt. great for student 18+ or guy 18+. Reasonable 437-7586

BOS- Nice place Bk By apt seeks 5th nsmkg M/F hdwd frplc MIT BU T Peaceful music lovers welcome! 262-7261.

BOS prof GM 30s sks resp M rmt shr gd loc furn 2b apt, 225 all-inc. NOsmk/pet yng(20+)/ student OK, 437-0374 eves

BOS-SWM Brkln Vil area mod 2br apt Pond view nr 2 T-lines $400/mo pays all. Call Jim 277-9822

BOSTON luxury apt looking for M/F young prof 24+ $365/mo Peter 262-2023 before 8:30 after 5:30

BOSTON near waterfront, prof M/F to share 5RM apt near T w/ prof GWM. $350+ no smoking or pets 742-5447

BOSTON Nr T non-smk M for quiet house own bath $275 includes util Call 423-0259 before 10pm.

BRI: 2F sk mature, gd-ntre, open-mnd 3rd to share v-nice 3br apt. Quiet, safe, nr T, free prkg. $233/mo+ util. no smk/pet Monique/Susan 254-0699

BRIGHTON 1 F; 1 M for lge 4 br apt yd. Drvwy nr shop ctr, bus $200 mo 787-2416 George or Nancy

BRIGHTON 1 F for 3br apt $187.50/mo+elec, gas. Avail Feb 1 Call 277-1296 after 7

BRIGHTON 2 prof F's looking for M or F nonsmk to share 3 bd Oak Square 2 fam $260 per mo. Feb: 782-9489

BRIGHTON-4M sk 1M for 5 br apt, w/w, nr T & Macy's. $200/mo aval 2/1 or sooner, call 739-0249 after 6:30pm

BRIGHTON area seeking roommate in 5br apt. $200/mo. 782-3823

BRIGHTON F wntd to shr 2bdrm apt nr Brighton Ctr. 30+ indep no smkg or pets $262.50+ util 254-4238(Lynn)

BRIGHTON-Nosmkng F stu wntd to sublet furn luxury, Comm Ave condo for 7 wks 2/10-3/29. $275+ util. 782-4436 after 6pm

BRIGHTON share lg 2br on T. Avail Feb 1. $325 inc all. Prefer prof or older stu 782-5389

BRI/NEWT

Bri seek a 3rd F rmt. Really nice hse, residential neighborhood nr Newton & trans lines. Quiet (mostly) & independent, considerate. Age 21+ $195/mo+ ut. After 5pm, call 782 3145

BRK/BRI prof F looking for same to share 2bdrm condo. Large bdrm mod kitchen ac 100 yards from T $325 heat inc 232-5623 keep trying

Brkl/Cool Cr sks F rmts 22-26. No pets/smk 4 3br apt. 2min to T. $220w/ht. Avail 1/1, 2/1. 731-2277

BRKLINE-F to shr 3rd flr in condo area nr Clvd Crpl T w 1m & 1f. Lrg rms wlkin clsts lov st wndws parquet flrs alpng clngs eatin kitchn encled strwell prv rear patio grdn 230 inc ht no fee 738-1472 pm

BRKLN 1 nonsmok F to shr 3 bdrm apt on Beacon St. Large liv rm, dining rm, glassed in porch. Near all stores, laundry. No pets. $237 mo. inc ht. 739-2963 Keep calling

BRKLN-1 n-smk M/F to shr 3bed apt in hse near stores & T. No pets. $275/mo includes ht, pkg xtra. 734-4182 after 10 am.

BRKLNE F 26+ for 3bdrm avail Feb 1 close to T + shops quiet wrking no pets/nosmk prkng avail $200+ utils call 731-8019

BRKLN -/family sk fem nsmkr to wrk 4 suny study nr T. $225 + Us Feb 227-7431

BRKLN GM rmmt 25-40 fin sec or prof wntd fr lrg 3 bdrm apt Beacon St Brkln $375 incids all ht elct gas call Paul 739-0092

BRKLN GWM rmmt 30+ wntd for quiet, neat 2 bdrm condo $350 NOT SEX AD Call 738-0656 keep trying.

BRKLN-M/F 25+ to shr sunny, lg & beaut condo w/ other profs. Full amenities, nr T, $285+ 369-3036, after 1/7 738-4446

BRKLN nr Cool Cor seek prof F 27+ to share mod 2 br, 2 bath, townhouse. Cln, quiet, d/w, a/c, w/w. $315mo (inc ht & util) prkng +. No smk/pets. Be active, congenial, indep, respon. Avail 3/1. 734-8422 or 353-4672.

BROOKLINE-on T for prof F, 30+, heated, furnished 2bdrm, w/w, elevd, $338 mth 734-9664 eves

BRKLN-Prof F, Nosmkng, 26+ wanted to share lg 2br apt w/ F. On T. $275mo w/ ht. 277-8247 lv msg

BRKLN prof M/F non smoker to share 2bdrm apt near T $311.50/mo inc heat call Lisa 277-9025

BRK/WEST ROX M+F sk resp non-smk veg for spacious apt in house $235. call 469-4926

BRKL apt 2 lg rms + bath share lg kit excel. cond. for 1 F. 400 inc util pkg avail. No smk, pet 739-2049

BRO/BRI non smok prof F skg same 28+ to shr lg apt nr T $300/mo incl ht, no pets 1/1 731-8851

BROOKLINE 1br in 3br apt on grn line $208 ht incl we smoke + have cats friendly but indep avail Feb 1 738-8067 eves

Brookline 3M seek 4th M. Near Beacon T. 2 baths, disposal, D/W. MUst be quiet, clean, non-smoker prefer working M over 30 $210 Call Steve 739-0720

BROOKLINE

F Rmts wtd for 4bd apt nr Wash Sq; ind flexible atmosphere, disp porch 3rd fl no pet; $261 htinc 232-1057

BROOKLINE M/F to share large 2br condo on St. Paul/Longwood non smoker 26+ prefrd $400 incl util Call 277-0855 Leave message

BROOKLINE share 2bdrm apt in return for live-in help for M med student in wheel chair call Joe 566-2495

Brookline Village 1 br avail in 3 br apt Feb 1 nonsmoking male 24+ near T & shopping 731-6640

THE ORIGINAL!! MATCHING ROOM-MATES!

Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 18 years. 251 Harvard St, Coolidge Corner. Call today!! 734-6469 or 734-6484. A Match is a phone call away.

CAMBRIDGE/ARL F wanted to share lrg pleasant 2 br Frplc, W/D, porch, hdwd flr $375 547-6620 PM wkends

CAMBRIDGE isn't so different from Dorchester. F 30's seeks same for spacious, excellent apt. in safe pleasant Ashmont section of Dorchester. I am quiet, neat, responsible, like books, classical music. $175 + utilities, worth more. Cats are welcome. 282-8266.

CAMBRIDGE isn't so different from Dorchester. F 30's seeks same for spacious, excellent apt. in safe pleasant Ashmont section of Dorchester. I am quiet, neat, responsible, like books, classical music. $175 + utilities, worth more. Cats are welcome. 282-8266.

CAMBRIDGEPORT Large room for sublet or rent in sunny 4 bdrm apt $175 + util. call 876-4262

E. CAMB v. conv. 2rmts, M or F to share 4bdrm duplx apt w. 2M avail. immed. through 6/30/85 $175 or $145 per mo. incl utls 876-5995 eve

F 43 seeks quiet F any age non-smoking to share big 2b apt. E. SOMERVILLE near subway. No pets. $225+ 628-1038 eves.

FEMALE RMT WTD

Brockton- F to shr furn 2 bdrm condo pool pkng w/d, w/w, exc loc 20 min to Bos, rent nego. 1-584-8299 anytime Tom.

Female roommate wanted. BRI for Feb 1. $175 + util. Nonsmoker, no drugs. Call 782-5392

FRAMINGHAM quiet neat nonsmkr F rmmt sought to shr furn 2bdrm apt. w W prof M. $285 incl all util. 875-7589

FRESH POND M/F, 27+ to share large sunny friendly independent 3bdrm apt. No smoking or pets. Avail Feb 1. $250 +util. 876-0081

GWM 18-25 own room share house TV w+d near T bus. 20 min to Bos. 2 rms avbl. $60-75 wk. Call 933-7094

House to share. Woman seeks same to share cozy, sunny house in quiet neighborhood in Hingham. 25mins to Bos; w/d; spacious yard. $350+. 749-7991; 349-6245; 492-2777 x2585 Janice.

THE ORIGINAL!! MATCHING ROOMMATES

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J P resp mature employed GM sks same to share lrg 7rm apt w/own bdrm strg w/d pkg nr T shops parks $250+ utls poss negot call eves + wknds 524-7705

JP Rmmat to shr beaut 4 bdrm apt w/ frplc, yard & garage nr Pond $240 + util call 522-7752

JP share 3bdrm apt w/2GM $300/mo (ht+util incl) close to T avail Feb 1 522-2651

LAKE AND POOL

BRIDGEWATER (½ hr S. of Boston) -- Looking for pref F, working prof, over 25, responsible, and willing to share chores to share house on lake in country setting w/2M, 1F, 1 dog, + 2 cats. Must be vegetarian, nonsmkr, + love animals. Call Amy days 864-8271 or Jeff eves 697-3050.

LEX rmte 4 home semi veg lg hse wd stv wsh mchn semi coop musc rm. No pet/smk $160+ util 862-8712 5-11

NEWTON CNTR-1M & 2F lkng 4 responsible M/F 4 indpt, frndly hshld. $175+ util. No more pets. 527-2510

NEWTON roommate needed M/F 30-40 professional 2br sunny apt near T $275+ Stephen 965-6821

NEWTONVILLE 2 M prof recent college grads seek M/F to share beautiful recently renovated 3bdrm apt w/d yard off street parking $325+ avail 2/15 332-3196

NEWTON,W 3/1 M/F prof or grad stud for 3rd bdrm in apt. on 2nd flr of duplex quiet st near Waltham line nonsmk $225+ 332-1480

Nice 3br Quincy house Near T w/gar fp w/d 2 straight F/M 30's w/furn. $400+ 472-4766

NO CAMBRIDGE apt seeks F 27+ Feb- $127/mo Lrge rm safe area no smokers, pets. 2 man total 492-5239

NORTH CAMB-F to share grnd flr newly renovated spacious $290+/mo. Nr T & bus aval 2/1. 661-0364

NORTH READING non smkng, honest, responsible, GM rmmt shr lge home, references required, serious only. Brandy 664-4443

No. Shore roommates wanted. Lg Vict home 5 min frm T. $210+utils/mo. Own rm. Call Jud at 536-4007 or 423-4787 Leave mesgs

OAK-SQ-F wntd to share lg cln, bright hse, w/2 M & 1F. Nonsmk/pets. $200/mo+ util. 787-3525 after 6pm

Porter Sq.-2F30+ seek same to share house near T. $153+ frmmt gone by May then $230+ eves 666-1796

Professional seeks share roomy Cambridgeport apt quiet sunny 375 heat util incl 661-6443 mornings

Prof F36 +older cat sk rm in frdly, stable hse or lg apt call 326-3009

Prof F wntd to rent rm in nice 3 bdrm apt Brighton Considerate, clean, quiet a must. Avail now 782-5920

Prof GM mid 20's seeks same to find apt or house in Winchester Stoneham Melrose area. I can afford approx $300+ util for Mar. 1 Write Box 247 310 Franklin St Boston 02109

Prof wanted to share 2bdrm sunny apt 2 bath w/pool sauna view of Boston no pets no smoke heat and parking inc $435 Charles St. own avail 31 860-1324 days

REVERE Apartment to share $275 per month + utilities. Gentleman over 25 preferred call 289-8799

REVERE F wants rmate for 1bdr apt $225 w/heat air con balcony dwasher wall wall pool dp req Trina 437-7067

Roommate in a spacious group living home, communial kitchen. $350.40 inc utilities. 783-4366

ROOMMATE WANTED to shr 2bdrm apt in Everett Clean, spacious, new kit, new bath, w/w. Clean nonsmk pref. $237.50+ 389-4864eves.

ROOMMATE WANTED

CAMBRIDGE nr Hvd sq 25+ n smk f beaut lge 2 bdrm 2 bth 3rd fl hse w&d dw porch $487 ea w/ht avail now 868-0039 keep trying

ROSLINDALE A great deal $205 per mo + util F to share house with no cats or cigarette smoking. Move in date 2-1-85 call Fran 325-4464 or 329-6150

ROSLINDALE-indep M/F rmmt 25+ for quiet, clean, sunny 2bdrm apt w/prof M lg yd pkg no pets/smkrs $250+ 327-8415

SCITUATE GWM sks same 20-35 to share house. Own room nr bus and beach $50 per week no smokers call Rick 545-5165

SEEK RMMT & APT

to share w/GM 27 writer/rock musicn Brl/Brk/Camb best. Max $300 ea frndly consid resp 739-1541

S. END-Cln resp GWM 2 shr spac lux apt w/d cble TV & more. $300/mo+Util Dep cpl-$375+ 247-4013 Sal

SMRVL-1 bdrm avail Jan 85 2 fl quiet residential furn apt Union Sq lots/parking trns $165/mnth 666-0062 any hr

SMRVLLE F24, M21, sk F/M for spac. 3br apt. Near Union Sq. Must be veg., non-smkr, non-homophobe, neat, independent. $234+ Suzy 497-1693, 876-6537

So. End F to share duplex & yard $275+ util. March 1 Call DJ 266-5024

So END-M & F prof 27+ sk 3rd for lg 3 bdrm, split level apt. $290+. Call Luke wrk542-4414/ hm437-1028

SOM 1F seeks nosmk F for 2br apt near T w/d no pets Feb 1 occupancy $225 per mo incl ht/hw 628-9389, 497-2664

SOM 3 prof looking for 4th must be over 25 and have a full time job rent and 1/4 all util no pets 776-1569

Som/Camb-F wntd to shr mod, cln, spacious 2br apt. 1 blk. from Inman Sq. Camb. Pkng. $250/mo. 625-0154

SOM DAVIS SQ. F, kosher or vegetarian, nonsmkr for 2 bedroom apt near T. $205+ 628-7469 (keep trying)

SOM-Davis Sq/Tufts 2 bdr in 3bdr apt nice house F25 & cat sk/M F 22+ nosmk poss semicoop $240 incls ht Betsy 628-0787 lv msg

SOMER 165+ 1 M or F 25+ to share w 2 M please de clean considerate + responsible. No Republicans need apply. Avail now 628-1299 Music lver on.

SOMERVILLE 3F seek 1F for 4 broom flat near Union Inman and Hvard sq. $150 + util smoking ok. No pets or Republicans phone 628-9236

Did you know? Twenty-four percent of Boston Phoenix readers intend to purchase an automobile in the coming year. Advertise in the Phoenix Classifieds.

SOMERVILLE F 33 seeks F 25+ for pleasant sunny apt near Porter Sq. Rent $287.50 + utilities, No smoking/pets. 628-0323.

SOMERVILLE F nonsmk, clean to share lg 5bdrm. 5 min to T $195 + util call 628-0497

SOMERVILLE-Prof F sks same 25+ to share sunny, 6 room apt. near Teele Sq. Mature, responsible, neat, no pets. $242+ util. 628-4759 7-10pm

SOMERVILLE/WINTER HILL 1M needs 1 roommate M/F 2bdrm near T. $250 incl heat. Parking. Call 623-8639 (Matt) morn.

SOM: F sks 2 non smk, fun prof F with integrity to share lg 3bdrm apt nr T, other conynes. $158+util. Call Karin 623-7417

SOM: F sks F/M to share sunny clean 2bd apt nr T. Pref non-smkr, 24+ $175 ht incl. Lv mess 628-0841

SOM/PORTER SQ F, 31, seeks F roommate for own lg bedroom in sunny apt with porch and parking $225+ util. Feb 1. No smoke-drugs-alcohol. 666-4095 Beth

SOM PRTR/DAV SQ Prof F wanted to shr lg 2bdrm apt Feb 1. Conv to T $225 + util 776-6347

SOM/WINTER HILL-F to shr 5rm apt in house no smoke avail 2/1 $225/mo + reas utils 776-6289 aft 6pm

So Shore - Share a beau - 3 - bdrm - Dir Water View One roomate 2/3 of house - two rms - 1/3 rent wholistic health oriented, working professional - peaceful - call 7:30 - 9:30 am 925-1407 ast Rita

SOUTH END 5th fl walk-up Prof F wntd to share extremely 2bdrm non-smoker no pets. (I have 2 cats). Rent is $275 inc ht & hw and cablevision. 1 blk from Pru T stop, on street parking. Contact Julie after 6pm 437-9613. Avail Feb 1.

SUNNY LUX APT

Couple seeks responsible ind to share penthouse Private room and bath $435 incl util 266-8592

Let them eat steak . . .

(cooked medium rare, of course) & salad bar & homemade freshly baked bread & baked potato & a carafe of burgundy wine & a slice of fudge cake and even the angriest of the rebels will toast to the Queen's health. How often do you go to a restaurant, spend $15 - $20 on a meal and still leave feeling hungry? that is not the case at Newbury's. Our Sirloin steaks weigh at least a pound, our salad bar offers seconds, thirds and fourths, the baked potato is huge, you get a loaf of homemade bread with dinner, and if you are still hungry, have some of the free brownies for dessert. So the next time your friends get restless, bring them to Newbury's and discover the restaurant which has kept Bostonians and their stomachs satisfied for the last forty years.

NEWBURY'S STEAK HOUSE

94 Massachusetts Ave., Boston, 536-0184

OPEN NOON TO MIDNIGHT

BURLINGTON Prof F seeks same, age 25+ for 2bdrm condo, private bath, $375 inc util 2/1 273-2418 eve

CAMB 1br apt to shr/subl $235/$470mo M/F no smk/pets nr Harv Law, Sq, T, buses 864-2308.

CAMB Central square, room available immediately in 2 bedroom apt $250/mo + sec Tom 876-8245

CAMB Harv/Centrl Sq M/F 25+ share lrg 3bdrm apt in house on Hancock St. Huge living rm loft. Friendly, independent. No smk $239 + util. 491-6947 evening best. Avail now.

CAMB/ Harv. Sq. Lovely rm w/bath for quiet woman. Shr kit., grand piano w/ woman & child. $325 inc. utils. 547-4616.

CAMB HURON AVE-noamkg M 30+ to share sunny 3 bdr w/ 2 design prof. Be actv, interesting, quiet, clean, considrt, indep, respon, solvent, & fun. No pets. Av 1/1 or 2/1. 876-4964, kp trying.

Camb Inman Sq M or F for 3 br. sk left political activist, 30's, non-smok pos span-apk 492-7824

CAMB- M/F 21-25 to share 3 bdrm apt. Modern, sunny, lrg, walk to MIT & Hrvrd $325+ util 576-0719 after 6

CAMB near Concord ave. and Malden 10 min walk to Harvard sq. 2M seak 1M/F for 3 bdrm duplex w/d no smoke $286+ per month Call eves 492-2659 if no answer 497-2764 Ed

CAMB nr Harvard Sq $375 1F for furn mod 2br, w/w, a/c, dish/w, 1½ bth, pkg aval, 725-5201, 492-1647

CAMB nr Harv Sq seeking clean indepand M or F involv w/creative discipline, spiritual practice, pos outlook on life. 2/1/85 $300 incl util. Call Ray 262-1120 x250 876-9073

CAMB nr Hrvd Sq attr 2 bdrm apt in quiet nghbr to share with prof male or grad std, gay or str $275+ 1/2 util. No pets. Wknds or evngs 497-9423

CAMB off Huron. Wntd 25+ Nonsmkr. No pets. Sunny,spacious,quiet,indry. 6rm $400 + util 876-9234

CAMBRIDGE 2 F looking for 3rd for 3 bdrm near T $275 + util. 354-0371 home 735-2306 work.

CAMBRIDGEPORT 3M 25-33 sk M/F for indpndt 4BR duplex. Sunny, prkng, W/D, util. $285, Feb 1, no pets/cigs. 497-6333

CAMBRIDGEPORT F 30's working seeks same to share 5 room apt. $375+ utils. Call 864-3488 Keep trying

CAMB sunny 2bdrm top floor condo avail 3/1 fireplace sky lights hardwood floors dishwasher and laundry $800/month call Amy or Chris 492-6740 weekends or evenings after 6

CAM/SOM 2M sk 1M or F for 3br, 2bth with lvngrm + ktch clse to Inman & Harv SQ $200+ Jan 1 628-4957

CHEST HILL 1 sm room avail 2/1, 1 lg rm avail 3/1 in spac 4 bdrm apt. $142 and $168 plus utls. Prkng extra, near T, Rt 128 and mall 25+ M or F. Call 262-2663

CH HILL 1 M/F for 2 bd apt, eat-in kit, w/w, sunny, safe, nr T, 9, 128. $237/mo incl all. Paul 325-6210 lv mess.

Couple or roommate wanted to share house in Medford. $250-300+ utils. Graduate student or young prof preferred. Have yard, washer dryer, ample parking, near Medford Square. Call 396-5495. Ask for Carol.

Dedham/Hyde Park prof M/F to share lg, sunny 2 br apt, nice nghbh, pvt pkg, no pts/smk. $270 incl util. Call 364-4575 8-12 a.m. or after 9 p.m. Avail 2/1

Dorch-1blk. F, redline+shp.-mst. b. prog. frn. 30 yrs. or ovr. 2 sun rms. in lrg. shrd. 3d fl apt. no bz. or dgs. or pets. Studious stms. $129m. not incl. G/E/F. Avail Feb 1st 265-8504

DORCHESTER-friendly indep household sks prof or grad stud for March-May sublet in a lg Vict nr redline. fp, w/d, $150 inc all 265-2726 eves

DORCH/MELVILLE PK-GM to share lovely Victorian house on beautiful street, have own floor. $350 265-0681

DORCH Prof F 30+ to share safe, quiet, beaut 7-rm apt w/ same $250+. No cats. 288-9692 keep trying.

DOR roomate wanted to share vry lge apt, hdwd fl, 5 min to T, clean, resp, nonsmkr. $225+ 265-9810

HYDE PK./DEDHAM Line Turtle Pond Area. Wanted roommate to share mod. immac. two bdrm apt. Frpl. lvg. rm. $338/mo incl all util. After 6 Anne 364-4243

JAMAICA PLAIN

2M seek 3rd for 3bdrm apt near pond + T. Must be neat and responsible. Independent meals. $167 inc Ht+Hw. Call pm 522-3908. No more pets please.

JAMAICA PLAIN quiet mature F fro excep nice inxpensive apt in changing neighborhood. 524-4520 after 9:00 p.m. Prefer prof

JOIN YUPPIE MIGRATION Slr Sav.Hill apt. T & UMASS. own rm any apt $166/ mo. M/F cat ok Mike 436-5070

JP 2M 1F seeks F to shr hse with fun people near pond and Arb. Beaut room $152+ no smkg Avail now or Feb 1 524-3860

JP 2 prof F seek 3rd to share large 3bdrm apt. Non smoker. Pond side, near T $242 +util 522-2708 after 6

JP 3rd flr apt, gd view , hdwd flrs, nr T Prof M, 26, plays trad folk music, seeks M/F who tolerates/ likes same. Share food, some meals. No cigs, kids, pets. $287+ u. Aram, 524-1788 578-3181

JP/4th rmate for lg apt 2/85. $142.25+ util. smoking students, musicians ok. Nr T & JP Licks. Call Lea at 522-7191 from 8-11 pm only.

JP/FOREST HILLS- Lg Sun. 2 bd, renov. apt. hrdwd flrs, porch, conv all trans. Gay ownd $550-no util 522-0745

JP/FOREST HILLS-W35 sks neat resp rmt for super 5rm apt on quiet st. 1 cat, no more please. Rent $225+ utilities 522-5866

JP F wrkng/stu sks F or M 22-27 to share 2 bdrm renovated apt. On T nr JP Cntr+ schls. Top flr of hse. $240 inc ht+ util. For Feb 1 522-0602 Susan

JAMAICA PLAIN

F wtd to room w prof cpt in veg, non-smkg, musical household, $185, call Kathy or Joel at 524-7011

JP M seeks resp M for large 2bdrm apt 5 min to Orange line $225+ 524-0419

JP Prof F 32 sks F for spacious 2 bdr apt, back prch, hdwd flrs, nr pond and T. $345/mo incl heat Call Hana at 522-2659 or 725-8044 (work).

LOWELL 1M need mate for 2BR apt, large bedroom, $325 incl heat, pkg, no security 452-9625

LYNNFIELD

GWM rm to share 2bdrm mod home on No. Sh. fully furn; lg lot quiet nghbd prefer prof. cons. quiet reason rent $350 incl utl not a sex ad tel 334-2032 9am to 8pm

MALDEN Looking for female roommate for 2 bedroom apartment $200/month. 324-8594

MEDFORD 28 y.o. M seeks M/F roommate for spacious 2br apt. near Tufts. Prefer easygoing prof. age 25-35. Dining room, free w/d, small yard, storage area. Smoker ok, I have a well trained dog. $300/mo. inc. heat. Dep. req. call Mark 395-4697 evenings. Avail. 2/1/85

MEDFORD-Prof F30, sks n/s prof F24 to shr 5rm 2br lg apt off rt28, near 93 & T gas ht $275+½ ut s.d. 396-8558 aft6pm it's nice

MELROSE prof F 28+, nonsmkr, to share lg mod 2br apt. Quiet nghbhd. $328 inc ht. 665-0688

MISSION HILL artist sks mature nonsmokr to share 2bdrm, lrg kitch, & lvngrm. $190+ util. 277-1775

Medford Mother Wanted to share 2 bedrm apt with another mother $275 mo + elec on bus line Call 783-2943

NAHANT rmt wtd to shr lg ocean frt hse w/ 4 others 8fpls 20rms no pets/smkrs 315 inc ht. Avl now-8/30 Call George 595-6243

N. CAMB newly renovated 5 rms, 3 beds, wood floors, porch. Avail Feb 1 $675+ utils. 868-6242

Need 2 M roommates 3 bedroom apartm parking, washer, mo 210+ utilities 3 minutes to Harvard Medical Area and T call Imre 732-6581 ev 734-7873

NEWTON-2F sk neat, cln person 28+ to shr spacious, garrett apt. No smk/pets. $297+ heat Call 965-8002

Newton 2 young prof seek roommate for 3br apt, lg rm, tennis courts. $240 mo. inc M. 332-7615

NEWTON 3F sks 1 F for big suny 4 bdrm apt. Prch, yd, prk, w/d near pike, T. $250+ 2/1 965-5291 n. 725-5189 d

SOMERVILLE F sks F 25+ for pleasant sunny apt near Porter Sq. Rent $287.50 + utilities, No smoking/pets. 628-0323.

SOMERVILLE F nonsmk, clean to share lg 5bdrm. 5 min to T $195 + util call 628-0497

SOMERVILLE-Prof F sks same 25+ to share sunny, 6 room apt. near Teele Sq. Mature, responsible, neat, no pets. $242+ util. 628-4759 7-10pm

SOMERVILLE/WINTER HILL 1M needs 1 roommate M/F 2bdrm near T. $250 incl heat. Parking. Call 623-8639 (Matt) morn.

SOM: F sks 2 non smk, fun prof F with integrity to share lg 3bdrm apt nr T, other conynes. $158+util. Call Karin 623-7417

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SOM/WINTER HILL-F to shr 5rm apt in house no smoke avail 2/1 $225/mo + reas utils 776-6289 aft 6pm

So Shore - Share a beau - 3 - bdrm - Dir Water View One roomate 2/3 of house - two rms - 1/3 rent wholistic health oriented, working professional - peaceful - call 7:30 - 9:30 am 925-1407 ast Rita

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SUNNY LUX APT

Couple seeks responsible ind to share penthouse Private room and bath $435 incl util 266-8592

★ ★★ ★★ ★★★★★ The Phoenix Classifieds, the Shining Star of Want ads ★★ ★ ★ ★★★★★

WALTHAM-Hi-tech prof sks neat no-smk, considerate, prof to share lux twnhs. $400 w/util & pkg. 894-6093hm 858-3030/wrk

WALTHAM young prof M or F wanted to shr beaut spacious 6rm apt near train, 128, MA Pike $250+ util. 894-8245

WAT 3F seek quiet resp F 25+ nonsmk for sunny 4br apt bus 2 Hrvd Sq in bk yard $140+ util 926-1524

Watertown 2M 3F (2 smkrs) in stable semi-coop hse need 1M/F 25+. Near T, no pets (3 cats). $210+ utils. Nice yd, w/d. Call M-F 6:30-9 wknds 12-8 923-1367

WATERTOWN F 36 sks M/F to share large lovely apt in 2 Fam hse Bus to Hvd Sq $250+ util 926-9714 Feb

WATERTOWN F rmt for beautiful 2 bdrm apt in quiet area hrdwd flrs fireplace pkng $325+ Lisa 927-8204

WATERTOWN-seek F for large comfortable 2 bedroom apartment in a 2 family house, safe, quiet area, on bus line. No ciga/pets. $260 923-4179

WATERTOWN F to share spacious duplex. Near bus to Harvd Sq. Nice area. I have a puppy. Non smkr preferred. 926-1875

WATERTOWN-M/F to share large, very nice apt, lots of light. Non-smoker, no pets $295/mo incl. ht/water. Feb 1 or sooner. 926-7683

WATERTOWN. Non smoker to share 2bdrm apt near T. Use of piano, washer, etc. $280+ 926-6926

WATERTOWN- prof M sks/ prof F 24+ for 2 br apt $200/mo + util leave message 926-0164

WATERTOWN SQ M/F to share w/2F's 3bdrm apt near T clean, nonsmoker 22+ $240 + util avail Feb 1. call 924-8464 eve 243-2225 day

WAT Sq prof F sks same 24+ to rent 3rd flr-shr bath+kit $275 inc 923-4509

WELLESLY rmmt wntd to shr 5bdrm hse. $250mo+ util. 235-8610. Avail Feb 1. Dean or Lewis anytime. Keep trying.

WESTON AREA seek established home or roommates to form one. 30's, Jewish, non-smoking. 232-9778

Wt ice+ oriented F sense of ur responsible beautiful torian Smrville near Camu Kathy 876-6372 Janet 876-6063

WINCHESTER 2 Prfsnl, mid-20's,seek non smoking, neat 3rd prfsnl to share large 3 bedroom house. Living room, dining room, new kitchen, fireplace, guest rooms, 2 baths, finished basement, driveway parking. $375+ utilities call 721-2134

WINCHESTER M/F to share sunny 2bdrm apt on Wedge Pond swimming, ice skating, near T $285+ utilities Call Pat 729-4518, 956-5036

WINCHESTER prof F as 3rd rmmte in 3 br twnhse $360 inc. ht., utils., cable and phone.729-8258 n-smkr

W.Rox near Arboretum rmmt wanted to share 2bdrm apt. M/F no smoking no pets $350+ util More info call Jim 323-8251 eves.

ROOMS TO RENT

NEED A ROOM ?
If you can't afford an apartment call Jean and rent a room 265-7571 288-3105 Re

BACK BAY Beacon St Furn rooms & studios priv & share baths w- kitchenettes $95-$125 weekly 266-7276 Re

BEACON HILL
Just renovated. 723-5680 Re

BOSTON South End room for GM 18-35 in 4 bedroom apt $60-90 wk can be furnished or not wkg fpl other amenities 437-9268

BRI corn of Comm & Harvd on T Clean furn. rms from $75/week some w/priv bath 2 month min stay w/4 weeks up front. Job and prior landlord refs a must Re 277-6622

BROOKLINE-on T for prof F, attractive, furn, no cooking $75wk 734-9664 eves

LEXINGTON furnished room with prv bath pkg Harvard Sq bus line $200 includes kitch privg F/pref 862-5134

NEWTON large furnished room near T & pike kit privig 244-3582

Private room available to college student. Some rent exchange Bay Village downtown Boston 482-4553

SEASONAL RENTALS

LAKE WINNIPESAUKEE
4 season lakeside home. PRIVATE. 4 bedrooms. 10 Minutes to Gunstock Ski Area. Rentals by the weekend or the week. Call 603-267-8130 or write J.C. Realty, Box J, Gilmanton, N.H. 03237

MAINE Cozy Ocean house avail for peaceful weekend or longer all furnished. Fireplace. 207-338-4408

MARDI GRAS '85
Sublet new condo in New Orleans Mardi Gras wk 2/16-2/23 on parade route sleeps 4, kitchen/efficiency, rooftop Jacuzzi with exc view, conv. to Fr qtr, $1800 263-6568

SKI 93 / Loon Mt. Contemp. Chalet sleeps 6 ice skating, X-Country & down hill in private development avail week or wkends 273-3679 or 395-3733

VT, Bromley, Stratton, Snow Val., Magic Mt.- Pvt condo slopes view 0.3 to Bromly, full equip: 497-6899 eves

WAYWARD WINDS
Effc'y, studios, 1bdrm apts. Beautifully furnished, color T.V. a/c, pool. from $170 per week. 1499 N.E. 32nd St. Ft Lauderdale FL 33334 (305) 563-2385

WINTER STORAGE
Space available for car or? for winter. 244-6456

WORKSPACE 4 ARTS
Teaching/Rehearsal space big beaut nr NEC w Stein grand 536-2768

MISCELLANY

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Academy of Television arts registration/ Jan 21 Classes: TV commercials, camera acting, announceing screenwriting, production beg. acting, more 787-5074

Actors singers ballydancers needed for a singing telegram co. Students thru prof. Must be 18 yrs or older, must have own trans. Send pic and resume to Box 9827

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ALLEY THTR M+F 25-35 LONE STAR + LAUNDRY+BOURBON Mon 1/21 7:30-11 men at 7:30 wom at 9 call 268-8317

ARDYS FRAVELLE-accepting students exp. vocal coach specialize music-theater. No classical 661-5692

ARE YOU CRAZY?
Looking for attractive Blk F who can sing & dance, to join comedy improv team. Call Wed-Fri aft 7, 603-898-4966 ask for Mike.

Athol Fugard's "Blood Knot" Jan 27,28 7-10pm Camb CenterTheatre Co at Blacksmith Hse, 56 Brattle, Camb. 2 men, brothers 1drk, 1 fairer. G. Ward-Dir. Mono, resume. Run 3/30-4/14 547-6789

AUDITIONS Genet's MAIDS & DEATHWATCH by new thtr co. Nd 3F 20-35 4M 18-30 brng res pic short modrn piece Jan 27 7-10 pm Jan 28 7-10 pm Rm 421 MIT st ctr 84 Mass Ave

ACTING CLASSES
Specifically for TV-Film work. On camera critique every week by Eleanor Lenke with a guest professional.
Call **267-1304**

AUDITIONS NE PASSION-PLAY "THE CHRISTUS" Sat, Sun Jan 19-20 & 26-27, 2-5PM. New, exciting Production, Franciscan Shrine Rm 22 100 Arch St Boston Acting Production, Secretaries 436-2771

AUDITIONS Shaw's "Misalliance" need 1 F 45-60, men all ages. Jan 19, 20 2-6 p.m. BCA, 551 Tremont Rm 406 Prepd piece optional. New Rep Project, Dir Larry Lane 864-6051

AUDITIONS: Theatre In Process' March prod-new plays by B. Toropov dir. by P. Knickrehm, M & F ages 20-40 & stage mgr. Small pay 1/27 12-2PM, 1/28 7PM 56 Brattle, Camb 282-1875

BLACK ACTOR-PAID POSITION Feb-Mar prod of "Dutchman" L. Hurley director. Shabeaux prod. Auditions 266-0789

Citystage Co. needs a Male actor experienced in Childrens Theatre or Creative dramatics to join our touring participatory play "Energy Matters." Paid day work from mid-February to mid-May. Call 266-2733

Graham & Lindsey Entertainment Agency is looking for talent-singers, dancers, comedians, etc. For an audition call 784-6000

JESUS CHRIST SUPERSTAR
St Francis Xavier, Weymouth. Limited male roles. Show dates 4/18-4/21. Aud. 1/27 6pm & 1/28 7pm-230 Pleasant. Bring music or prepare song from show. Call 324-2974 7pm-9pm after 1/19 for available roles.

Lisa Kittrell NY actress of soaps, films, commercials will be continuing Theatre as a business classes and on camera audition technique starting Monday and Tuesday in Feb. at Playwrights Platform call 664-6431

"are you marketable in the Business" One day wrkshp with casting dir Ann Baker-Feb 9. Master class with B'way actor J. Scalzo- Jan 30, $15. The Boston Actors Institute 267-5900

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Musical director set and costume designer for fall of 85 community theatre production of Tenderloin daytime call 846-2550 evenings 846-9749

MUSIC VIDEO
Looking for female 18-23, tall, slim, pretty, must be able to move well. Also males 18-25 needed. Demo m.v. shooting immediately. Phot/res to Revrag Prod. 322 Hemlock Cir. Lincoln, MA 01773 Do not send after 1/25

QUADRIVIUM
Seeks new members to learn vocal techniques, instruments, & musical idioms of past and present ages. Lisle Kulbach, director. Call 876-4209

SINGERS NEEDED South End Symphony and Choral Society Thurs. 7:30-9:45pm 143 West Newton St. Kim Olson Dir. For info. 739-0140

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Professional Level Course in TV Studio with noted Boston Director Webb Lithgow. Starts Jan 27. 267-5900

THE PAJAMA GAME
Singers, dancers, actors needed for MALE roles in Pine Manor College production of this musical comedy. Small fee. Please call Bob Owizarek after January 13 for details: 731-7041 or 731-7000

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GIGS

9 pc dedctd rk bd w/pop + R&B(old Elton,Steely D.) flu. sks M voc w/strong lyrical emotional style 643-0540

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Pro F voc, style & presence, exp for full time Top 40 rock band/no disco. Some travel. Dave 603 883-9967

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For touring/local shows set-up/mix/maint./travel shop & road exp. prefered p/t to start ATS 583-4000

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Play WFMO's live show. Any type band:jazz, rock, reggae, ethnc, clsscl, solo. Contact George 381-3600

Do you know how to make the most of your talent? Professional advice re: artist development. Call now 528-3693

BASS AND KEYBDS
Wanted as members 24 TRK Rec prod in Feb (P. Gabriel, Ministry) concept musician $$ image. Vic or Bob 262-2738

BASS & DRUMS
needed for original rock band w/ production deal and major label interest. Dance rock oriented. Studio quality equipment (Simmons, Steinberger pref) and ability to read and sing a must. Transportation necessary, rehearse in Woburn. Leave message 935-5091

Bassist sks band or musicians to form band. Orig dance orientered, rock, funk, pro att, must be serious. Gary 663-6824

BASS Player wanted for original rock& roll band Call Joe 762-5710 after 6 PM weeknights

BASS PLAYER WANTED: for top 40, gb band on N. Shore, must have good vocal ability, Immed work 2-3 nights per week please call 657-1670 days John; 603 893-1863 eves Paul

Bass player wanted for versatile rock band. South shore area, call Larry after 3PM 359-7933

Bass player wanted by R & B ,T-40 show travel req. Chops - stage pres. nec 875-8112

Bass wanted for original progressive rock band 18-25 Must be dedicated. 491-7371 rm22 nights 273-5595 days see Jason

Bass w/id voc for pt/T40 band w/ agent. Must have exp, stage pres, trans, & att. Steve 246-0197 6-9pm

DRUMMER
Seeks T40 or GB band for steady gigs. Blk/vocals, trans, all styles. Serious inquiries only! Call Gene 332-4886. Leave message.

Drummer sks established, exp, R&R band for gigs recording and a future! Call Bill 877-7061

DRUMMER
Solid drummer wanted for established recording dance band. We promise hard work. Source Talent 267-4156 or 266-0930

DRUMMER
Thrash/Hardcore drummer wanted for band with gigs. Call 232-9095 aft 6 lv message

Drummer & trombonist needed 4 KLEZMER CONSERVATORY BAND 15 pce int known Yiddish music group (Vanguard recording artists). Must have adv improv & ear skills. Flex touring sched. Avail immed. Steve Netsky 354-2884 for audition info.

DRUMMER WANTED
For all original heavy metal band we'd prefer double bass but no serious inq. refused Dave 475-1476, Bill 686-8607

DRUMMER
Wanted by established, major agency booked, original/cover rock band. Total dedication, well maintained equipment, sharp stage appearance, and ability to travel a must. Current bookings through the spring with single releases planned. Please send a contact phone number, brief history and photo, if available to Box 9866

DRUMMER WANTED
Solid creative drummer needed immediately for top Boston area power funk band. 325-5643 Ted or Jose afternoon, evenings.

DRUMMER WANTED
Orig band w/gigs recording airplay wants friendly drums-rock R&B Reggae ska for long relationship If you hate drum machines call Steve 254-8067 or after 6 Dale 323-5073

DRUMS & BASS
Drums & bass wanted for all original mainstream rock act. Pro att & equip a must 875-4283 5-7pm

Ex kiss me blind guitarist/songwriter seeks melodic keys and solid drums for new pop/wv project. M/F Bu ucs+ded. Andy 353-8038

Female lead singer needed to demo songs by professional writer. Could lead to recording contract. Call Mike 401 781-1914

SINGER WANTED
Female singer wanted to form "State of the Art" show duo. Must have experience, car. Some Travel. Shelly 262-4755

FEMALE SINGER
Wants band for practice and fun. I am inexpreienced but really want to work hard. I am very serious. Please call Eileen at 245-1450

Female vocalist, gutsy voice seeking good musicians to make money part-time, no hard rock. 655-9959 leave message

FEMALE VOCALIST w/ own equip wants band for fun/jobs. Infl-Blondie, Beatles, Bzcocks, Beat. Some rythm guit. Jackie 723-9226

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Play WMFO's live show. Any type band:jazz, rock, reggae, ethnc, clsscl, solo Contact George 381-3800

FUNK BASS
Bass player wanted for established recording dance band. We promise hard work. Source Talent 267-4156 or 266-0930

Funk/pop band lkng for synth/keys-attitude before chops 532-1797

GUITAR SKS BAND
Ex-Relentless Cookout into Heads, XTC, Blondie, TV, Credence. Have equip exper. Call Gregg 227-7625

Guitar sks bass/vocal & drums for trio ala Cream, Bad Co., early 70's style. Rich 10-5 868-3900 x416

Inexp. drummer but very dedicated looking for band/musicians to start orig. modern rock band infl. REM, U2, Clash, Squeeze. Call Dave 592-3283 eves

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Gtr bass drm sks id vcls w/dble but not nec also synth plyr strng vcls Long hrs no pay unique blend ryth + rock Call Bomb shelter eve 741-1699 Get Hyped!

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KEYBOARD multi-keyboard player wanted for well established Top 40- G.B. band local travel, steady money 603-868-7488 Tom

Keyboard player/guitarist/vocalist looking for working band. Have excellent equipment and much experience. Willing to travel. 401-944-5485

KEY BOARD
Wanted for well established part time top 40 and oldies band.exp, good attitude, neat appearance and vocals a must. Will supply equipment if neccessary. Lowell area Sully 937-0234

Keyboard w/ vocals & personality wtd. Mature, PT for 60's-80's Motown, Springsteen, Beatles. 333-6829, or 293-9322 6-10pm.

Keys wtd for beginning 30s40s50s function and wedding band Many jobs avel sing a + call Rich 969-4915

Ld guit wants to form or join band orig + covers want dedicated motivated musicians Larry 443-2561

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Lead singing guitarist seeks wkng top 40 GB band. Mike 826-4768

Lead vocalist needed for top 40 band. Exp. and looks a must. Jack 395-5999, Peter 321-6538

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Looking for people to play w/and get a group going originals infl monkees o'clock byrds rem john 787-4965 evenings!

Male vocalist wanted by orig. modern band influ. XTC Japan Ultravox PIL Call Robert 437-1335

Modern orig rock band into Elvis, U2, Cure, Echo. Sks synth vocals a plus rhrs Needham 926-6929

MUSICIANS
Drummer, keyboards, vocals wanted to form original prog. rock band. Have good connections. Attitude and ability important Scott 879-8724 Randy 879-6871

MUSICIANS & SOUNDMAN wanted for showband. Exper. and travel- singing a plus. Call 964-4215

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room with PA or not Sec 8 trk rec deals 10. hr info call 773-8588 Now!!

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Saxaphonist exp. pro. Berklee grad. seeks Working band call Steve 864-8794

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Exp saxophonist/vocalist seeks working band. Also plays some keys and flute. Call Ed at:653-3620

Sax w/ vocals and personality wtd. Mature, PT, for 60's-80's, Motown, Springsteen, Beatles. 333-6829, 293-9322 6-10pm.

Scott Wheeler is looking for guitarist & drummer w/vocals for PT 50s-60s cover band. Mature pros w/eqpm, transp & income only. 878-1850 11am-11pm

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Jennifer call Adonis at JYW-WMED Mon-Wed 9-12 p.m.

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To my friend from Holland--- What are you doing to me?? I don't understand and I don't want to ask questions because I know how much you like that. Let's just have fun and forget other people, it's really not anyone elses concern anyway. I hope you agree with what I'm saying, do you dear? Love you, Crazy J.

New idea for adult video service sks partner to make it a success. SASE, age, pise occ Box 99 Bedford MA 01730. No prof.

SCHMO--Is that how you spell it?? I never figured that one out. I hope Mister Bow-Tie smiles at you tonight...Do you know what day it is??? I don't think you ever quite have a grasp of that idea dear. Actually you are a semi-intelligent individual.. I think. Come to think of it I don't know what category to put myself in when you put it that way. What way? I want you to always to keep smiling honey and never be sad O, is that a sad face? I love you my dear!!!

...You know even after August 1, 1956, they all did, "over the Alps" August 1, 1969. It's so easy to push the wrong button; they have it here, too!!

You were knitting socks on the train from Trenton. I enjoyed your company, and wondered if you'd like to see the New England Aquarium. Mark 769-1185

PERSON TO PERSON

1952 Vintage SWF, mint condition exc. front end alignment, gd shocks, low mileage, has trouble starting on cold mornings. Could be your prize possession with a little TLC Best offer Box 721 Brookline 02146

84' A Bore? 85' Come Alive! W/Atrct., Vivacs., Compasnt., Prof. SWJF 29 5'3" curvacs., brunett, who luvs people, cuddling., intmt. tlks., the arts & ocean, antiques, biking & Bskbl. A mature, mutually supportive, romntc., commt. reltshp. await if u r a SWM 29-40, atrct., over 5'7", strng, M-Lg, bld., brit., expressive, humane, sensuous, w/zest 4 life, luv, home, & family. GO 4 IT! THIS COULD BE OUR YEAR! Box 9757

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Don't call us. We cater to the confident. At Relationships we provide personalized video introductions for selective singles. Why not come in for free viewing appointment and see what we're about?
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A question of balance. Art/wit work/play adventure/constancy independence/connectedness SWF 37 seeks counterpart PO Box 1554 Cambridge 02238

Atr SWM 29, bak in school, tall, funy, xtrovrt, honest, music, politics, bks, bsktbl, NE trvl, sks F frend 24-33 smart, unpretentious, indep, spunky, urbane s of humor atr buxm mt fat Box 9893

LUNCHDATES
See our ad under Dating Services.

Attr, gdlkng, prof SWM 38, funloving, intelligent & warm Looking for a bright, positive, warm F to share fun & possible relationship. Send photo&phone. Bx 9879

BiWM 24 cute, fun. Former MIT frat member wants to meet Bi/G frat guys (past/present) to find new friends. Box 9890

Brief encounters got you down? Me 2! Attr prof SWF 35 resourceful secure nonsmkr lks dancng humor cats xploring sks S/DWM counterpart 30's Box 9881

Catholic man 35 w/herpes seeks a sensitive and intelligent Christian lady who may also be a refuge from the sexual revolution. Write A.E.S. Box 261 Boston 02132

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BOX MAIL NOTICE
Only bona fide replies to an ad should be directed to a Phoenix box number. The Phoenix is not required to hold, deliver, or forward flyers or other unsolicited matter.

Charming gentleman (yes, still one left) needs charmable Australian, British, or European woman. I'm 26; you can any age(18+), as long as you have ambition, beautiful bum, savoir faire. Bx 9882

COMPUTERS
Male 34 shy liberal (democrat) genius. Loves computers, math, games and puzzles, politics, rock & roll., and magic! Successful software entrepreneur. Sincere sensitive affectionate playful romantic happy and loving. Would like to meet a similar female. Phoenix box 9870.

DWM, 54, gd. lk. tall, sks open minded mature busty lady, 50-65 to be my teacher. am gd. student. Overweight fine, pref S. of Boston. By sincere. Box 9865

Eligible & sensitive 28 yr old JSM (5'11") wishes to meet SJW for permanent relationship. Loves skiing, bicycling, singing, swing dancing. If you're as tired of singles bars as I am, please respond. Box 9731

EXECUTIVE BORED
Single male exec, 32, thin, goodlooking: busy and successful, is looking for the right exec woman. Prefer 35-45 sophisticated, feminine and att (she would probably hes.tate to answer an ad like this but then I hesitated to place it). What little time we have is valuable, so let's spend some of it over a glass of Mersault. Box 9781.

FUN & FRIENDSHIP
Attractive, intelligent, talented, romantic, healthy, prof employed SWM, 24, 5'9" sks attractive, intelligent, dynamic, fun, WF 20-26 for poss longterm relationship. Interests include: music, sports, dancing, partying, guitar, keyboards, dining out, movies, off the wall humor, people with depth, art, computer graphics, Cape Cod, children and much more. Send letter and photo to Box 9855

GWM 25 5'10 140 would like to meet GWM 40-55 with no facial hair that enjoys skiing and the companionship of an intelligent goodlooking successful stable male also interested in modern art, music, theater, travel and sailing. Phone and photo if possible. Discretion assured. Box 9877

GWM cpl seeks same for wkend trips to Dog Shows For info PO Box 53 North Hampton NH 03862 tele= please

HAWAII BOUND: MY FIRST ADVENTURE
SWM 50 sensitive, affec, humorous, and gentle enjoys dancing, ws, walks and theatre considered gdlkg and very loving, seeking to meet SWF to shr. Must be indep, w sim charac. The condo is provided. Leaving first week of March for 2 weeks. Please send photo and partic Box 9867

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Lovely, exhausted mother, 38+, 2 great kids, need man in lives. Mom: dark, intense, warm, intellectual, creative, fragile, hardworking: big, blue eyes, large dark circles. If you are steady, warm, & loving, w/ lots to give to a wonderful family who needs you, please write! Bx 9896

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ROMANCE
Successful businessman, slim and attractive, interested in shows, dinner, news, romance, computers, politics and travel, would like to meet a woman to discuss any of these. I am 40, 6' tall. Write Box 9680.

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Recent Federal legislation prohibits obscene or indecent telephone communications with any person under 18 or with any other person without his or her consent.

SM 33 Japanese 5'9 affectionate, athletic, hard-working entrepreneur seeks independent, domestic woman, 25-35, for serious relationship. Box 9744

SWF prof int in movies & theatr, politics, bridge, trivial purs, looking ot meet prof WM 38-49 with similiar ints and good sense of humor. Box 9874

SWM 25, 5'10", 160#, handsome, preppie, ivy, highly intelligent, optimistic, agnostic, politically active, well-off young man seeks similarly special SWF. PO Box 1112, Harvard Sq., Cambridge, 02238.

SWM41, warm prof sks F to share the arts, music, sun paper, dinners-out, laughter+friendship. Box 9894

SWM mid 40's look younger MD-author old-fashion ethnic type 6ft wellblt sks young (18+) very curvy intell F relshp between 2 attr "Smot pipls" Box 292 89 Mass Av Boston 02115

Wanted: Liberal M who has passion for life, loves children and desires equal enduring relatnshp w/ SF 35 prof, tall, attr. Playfulness, warmth, originality are import. Enjoy politics, lit, outdoors, dancing, travel. Box 9861

WM 43 seeks F for trip to Jamaica Feb 9-17 Write Box 291 Hudson, Mass 01749

B WM SEEKS BLK F
WM 34 Italian handsome seeks Black F 18+. Photo & phone. Kids ok. Box 361, Wilmington, MA 01887

WOMAN WANTED
To fill position of Best Friend for non-boastful, tall etc. DW male. Applicant should be intelligent, attractive, witty, sweet, 23 to 30 years old. Interview over dinner. Pictures appreciated. PO Box 1390 Brookline MA 02146

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...but more importantly you are mine! Don't you dare forget it either! But, then , how could you? you're mine. I'm yours and WE are awesome. Okay, then, YES, it quite possibly may be settled...6 months young one!

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Naughty students, pampered preppies, spoiled brats, bad boys, 18-30 punished by discreet WM, 37. PO Box 1025 Allston, MA 02134

All male adult mags, video, access: INSECO Box 1341 Lowell, MA 01853 for brec.

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A Oriental M seeks F/couple with sex fantasy of gyn pregnant exam & abort. Box 467 Allston 02134

ASIAN SWEETHEARTS attractive, faithful. 150 photos, descr. info. $4 Box 928BP Carm. Ca. 95609

ATTENTION BODY BEAUTIFUL
Body beautiful a Polynesian beauty long red hair big bust beautiful sexy body, sensual brown eyes, olive skin 38D2436 available for fantasy modeling as you can tell I love fantasies send to 600 Valley pkway Box300 Medford MA 02115 $2

ATTENTION FANTASY ISLAND
Now your dream can come true a Polynesian beauty, a look alike of Bridgett Bardo, Charo, and Tina Turner. Now tell me your fantasy & also fantasy modeling. 38-24-36 For information send $2 to below address. Incalls only. Tell me your fantasy. 600 Mystic-Valley Pkwy Box 300 Medford Mass 02155

ATTN SUB FM B&D
dom WM will fulfill your B&D desires your limits respected name phone if poss. discretion assured. Box 9832

ATTRACTIVE CPLE
Wh-clean cut & well-built. She 36. He 45. Seek sincere couples for swinging & socializing. PO Box 21 B'vale Sta. Andover, MA 01810

Attractive professional M/W/C, 30's, 1st ad, want to watch and be watched, etc. Absolute discretion, Box 9831

Attractive, Slim, Prof. SWF 31 likes Classical Music, The Arts & Staying fit sks SWM 28-38 for Possible Longterm relationship. Write Box 9899

Avail. to dmnnt women. Sub M 20's slim athletic wishes to srv strt. bi. or gay women, any race. Not necessrily sxl. Open to ideas. Box 406, 310 Franklin Bos. 02110

TV BIWM HT HNY
Luvs to give hd to males blk/wht, any age, wear ful fem clths. Can trvl. Pos entn desc asd. PO 4454 Manchester, NH 03108

Basketball-
#1 Georgetown vrs B.C. on Feb. 9, 8 p.m. in Boston. GWM 33 nice lks 5'9" 140 clean, sks sinc. friend 2 go with. Have extra ticket. Box 9883

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Beaut Grk M 35 years old well to do looking for a beaut intelligent F well built black or dirty blond hair thats very feminine with a nice personality for friendship or possible relationship PO Box 411 Haverhill, MA 01830

BEAUTY MAKEOVER
Seek advent. F desiring new look for new year. Do you fant. about new hair style, color? New breast implants? Maybe a nose job, more? Look better with aerobic & nautilus train? I'll be here with ideas, etc. Write with photo if pos. SASE or # to SWM, 27 hand. Bx 9880

BI FEMALE
Attractive intense BiWM 35 seeks strong uninhibited Bi Female to explore all intellectual + physical aspects of partnership. Reply with phone number. Box 9859

BI FEMALES!
Bi female sought by prof. W male 30, 4 relationship. Enjoy music, outdoors, trvl; open minded & sincere; for a woman who wants both. Box 206 Charlestown 02129.

Bi FEM white tall 5'9 thin 130 lbs. 29yrs. Looking for another Bi FEM for fun times. I am clean honest and sincere and expect the same. Tel= please photo if poss. Box 9868

BIG, attrt, well ed BiMWF 35 seeks job and discreet relship w older, large BIMWF Box 9820

BIG PROBLEM
Sk S, Bi, G,-F, M, Co. B or W to orlly help my problem. Discreet. Box 463 Arlington 02174

BiWM 26 6'1" 165 very good looking clean discreet straight acting not into bars seeks goodlooking young athletic BiWM 18-23 for friendship. Send letter, recent photo and way to contact. Box 9588

BiWM 30's 6' 165 gdlk sks men 20-40 for friendship-poss rel and lots of whatever! Respond to Bx 610-A E Wareham 02538

BiWM 43 5'9 172 masc gd lks+body strng sex drive sks simi guy wlhng + cut for slo mutl hd Bx 9801

BiWM hndsm, masc, Ital, 5'9", 180, 35, sane, safe, clean, sks GBIM student etc 18-30 inexp ok Bx 829 Natick

BIWM SKS SME
BiWM 36 sks sme 21-35. Inexp ok. Single/marr ok. I am 5'11", 160 lbs, gd lks & body, cln cut. Str act ht & hrny. Non-prmecs & discreet. Box 398, Weymouth 02188

BNDG REWARD
DWM 33 sks WF 18-35 as part time model for bndg photos. $ avail. POBox 814 Islington MA 02090

BOYS 18-21
attract BiWM 5'10 160 seeks attract str act athletic 18-21 for a sincere friendship to lavish and party with. Discrt. Photo and letter a must. Box 9796

BWM, 5'6" 115lbs slender and lithe. I don't do anything but you can. Write PO Box 419, Allston, MA 02134

SWINGERS
Join our group at monthly house parties. No pressure. No sngl males. PO Box 542 Needham Hts, Ma. 02194

Dad 40 gives jeans dwn bare bttm spnkg to bad boys 18-32 Box 415 Kenmore Sta Boston Ma 02215

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Beautiful Fla. tan, sun-streaked hair + firm body 27, 5ft 9in, luxurious high rise apt in town seeking business men for daily dates. For that discriminating man who can really appreciate a "good" woman. Pls send biz card to Box 9897

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WM daddy looking for baby girls and boys 18+ if you want to go back to those carefree days contact me. Send letter and phone number or way to meet Box 9864

DISCREET LADIES
For the slender professional woman who needs a relief from her daily tension Let this refine professional gentleman in his mid 40s give yo a body rub with my magic fingers. Can stimulate your every desire Must be clean No heavies Descretion a must Boston - Springfield Box 9777.

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Slender women who are interested in love, affection, touching and mutual relaxation more than in sex, contact this slim nonsmkng handsome SWM Bx 42 Lincoln, MA 01773

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Seeks subm F or Cpl for exotic times. Limits & discretion respected. Box 417 Essex Stat. Boston 02112.

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Beautiful, shapely strawberry blonde, 26 years old, green eyes, 5'2", 100 lbs, new to Boston. If you are a gentleman who likes to explore, indulge, and enjoy the finer things in life, send card and daytime phone no. only to Box 9737.

Female readers wanted. We need review feedback on a new short novel with a female viewpoint character, a literate, erotic novel of dom/sub/chastisement. For MS and review form, write: Feedback-3, 844A Main St., Suite 327, Camb, MA 02139

Female skier wanted for Vt. skiing no males P.O. Box 48 Stoneham, MA. 02180

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If you are lonely, frustrated, depressed, or in a difficult transition in your life, and desperately need an occassional escape for moments of relaxation and pleasure, a tall, handsome, articulate, responsive man (34) can help. You choose your own escape fantasy with him (an intimate conversation, a ride in the country, whatever you need). Complete discretion and confidentiality. Contact Box 9888

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IDEAL FOR CUDDLING
SWM 37 5'6" 139lbs lawyer; seeks gentle petite buxom dark haired SWF non smoker 4 yr college grad; for a life time loveship. Tony POB 13, Pembroke 02358

I'M A MYNAH FOR A HEART OF GOLD
Don't want much, jst almst evrythng-yng lady, bright, pretty, talented, athletic. Me-6'3", 34, all abve + very prof, happly musicl, silly + secur + naive, enuff to believe ths can work! Photo pls. Box 424, Malden 02148

In a wheelchair? Senstve GWM, exp/para care, wants to share friendship, travl w/ you; guy 18-35, please. Box 1319, Marblehead, 01945

JM42 5'6 140 entreprenr sks fun loving woman for friendship&companionship PO Box 175 Boston 02258

NEEDED: Attractive female who needs fulltime, lifetime responsibilities as wife, mother, homemaker, with traditional family life. Suite 899 2586 West, 4700 South Salt Lake City, Utah 84118.

Petite attractive ebullient woman 40, artist, mother, seeks rugged adventurous outdoor loving man: mt. climber, sea captain, cattle rancher, etc. Intelligence, humor, warm, kind. Box 9895

Please no more pointless showcase dating, no more slowly sinking boats.... Vy attr SWM writer 30's, bright, fun, kind--seeks bright, strong, vy attr woman 25-who feels good about herself, and can risk a little sharing. Box 250 Cambridge 02238

Justice of the Peace "I DO" bliss anywhere! 1-546-6473

SJF 30: attrac., intel., warm, creative, nonsmkr, into arts, travl, cafes & outdoors sks tall, secure SWM 27-35 of sim. I lk for frnshp & poss. rela. Don't be on the rebound please. Box 9824

SJM29 sks SWF24-34 who feels at home at the corner bar or the Ritz. I need to laugh, you too? If so, reply with phone to POB 842 Natick 01760

SJM 31 sks SJF 25-35 who enjoys movies long walks quiet evenings. If you are warm and seek a lasting relationship with a nice person Write PO Box 705 Framingham MA 01701.

SLIGHTLY MAD
Scientist, 29 6'2 195 funny, atheletic, v handsm seeks beautiful companion with lots of everything. Box 9896

SM-30's new to Bos wants hetero-feminist SW. This SJM can't believe all SW here are either non-political les, yup or jap. Ideally-under 5'7, 20-30+ - w/o child but could have, comfortable in woods or eating in good restaurants, tolerate smoke, enjoy moderate highs, X-C, be literate, eat/cook ethnic large in spirit-humor not body, like music, dance (folk+jitter), chocolate, movies, sex (not contagious except charm) not zionist but left politically+active. Not into make-up a lot, have hair, + working. I'm male version 5'7 145lbs, beard, in transition. Semi-romantic/socialist encouraged to apply w/o re: race/relig-send pic+letter. Box 9856

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Tender, hndsm, passionate, kind WM 33 sks attrac F for warm, loving relationship. Take a chance on happiness. PO Box 1151 Cambridge, MA 02238

TENDERNESS!
Gentle yet strong - willed handsome M 31 seeks a sensitive, pretty lady for lasting relat. . My interests are personal growth, animals, children + guitar. P.O. Box 461, Newton Mass. 02258

THE BIGGER THE BETTER THAT'S MY PHILOSOPHY ABOUT WOMEN. HANDSOME, WELL BUILT, SWM, 27 SEEKS A HEAVY WOMAN FOR A RELATIONSHIP MUST BE FEMININE, SECURE, UNDER 35, AND AT LEAST 300 LBS. I AM AFFECTIONATE, SPONTANEOUS, SINCERE AND BEST OF ALL FUN. BOX 9833

TIRED OF SLEEPING ALONE & not sharing life with somebody special? Me too! Trim attr athletic prof SWM 37 seeks younger SWF 22-32 for lasting rel. I love outdr act & sports; & have many other int to share. Affec easy-going intel & seek similiar gal. Please be trim pretty nonsmkr with no kids. PO Box 2583 Woburn MA 01888

Topic: old Fash. romance w/Allen, poetry, punk, 60's white wine & twinkies? Me: SWM 22 cute thin w/mind. You SWF 20-25 the same & a smile. Re: share comic books. Box 9891

VACATION FLORIDA
WM 40 6ft, 175, and young at heart. Looking for young female companion. Fresh water fishing, sun, beach, and just relaxation. Leaving March 17-31 1985. Write-phone and bat time to call. Al PO Box 4844 S. Fram. MA 01701

Virile SWM int in meeting attr/sincere WF 20-30 who is comfortabe with herself - others. I am kind yet firm, masculine but not insensitive. Have a busy schd - int relashp/frnd. Box 9857

MODELING

Amat photog sks short, busty F for bikini lingerie shots, $100 for half hr. JC, DLD88 310 Franklin St. Boston MA 02110

ARTIST MODELS
M+F models needed for serious group of artists in South End 542-5321

F model needed. No exp. Good pay. Call 869-0719

Nude erotic WM18 needed!By fotogrpr! 436-4533 John

PERSONALS

Fall River area WCPL desires cln, sinc, sensual, BiF. We're cln, sinc, gentle cpl lkng for 1st Bi exper for wife. P&P to show sincerity. Nancy, PO 2858 Fall River MA 02760

3'S COMPANY
WM 40 attr successful professional seeks couples into 3sms at my fashionable apartment. Will be discreet. Box 9738

40 PLUS GROUP FOR COUPLES ONLY
Mature group enjoys socializing and swinging together. Your assurance of cleanliness and proper hygene is of utmost importance. We only respond to full information replies with a photo enclosed- non-revealing okay. Box 94 Newton MA 02159

98% STRAIGHT
WM ital 26 5'8 155lb vry gd lks + body into sports not bars sks samr yg male 18-27 clean + ht and photo + # PO Box 355 E. Bos MA 02128 B honest

ADMIT IT
B/D can be fun. Dom WM24 attr, fit, caring, sks yng WM for friendship+. Ltr, photo, phone to Box 9860.

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FUN-TOGETHERNESS
Handsome, well educated, unattached male 40's wishes to meet an attractive, sensuous female. We could enjoy meeting once or twice a month at my apartment for fun, laughs, warmth, gourmet dining and deep communication. Want to discuss it? Write Box 222 Newton 02159.

GBM prof 35 5'5 165# w34 gd lkng ht bubble butt, sks w hng top man no hd. safe clean to avoid aids race unimportant Write PO Box 235 89 Mss Ave. Boston 02115

Gdlkg GWM, 21, Harverd stud, 5'7", 155, br/bl. sks G or BIWM col stud in Bos/Camb area for frdshp and poss rel. Pls send ltr and way to contact to PO Box 1719, Camb MA 02238. Fotos welcome.

GENTLEMAN
Prefers an 18 to 25 yr old female submsv + domesticated for ongoing relationship and good times no pros send tel + picture to box 1652 Lynn Mass.

Gentleman young ht sexy lady has revealing photos send $2 and sase for sample PO Box 766 Burlington MA 01803

GM 5'11 165 gdlkg, divorced with kids, seeks sim, fit, bright, for total friendship. Let's enjoy this madness together. Send descrp. letter, phone. Box 9830

GM?
JOIN THE CLUB!
ManHunt, Boston's gay ad club, offers the most ads, lowest cost, easiest replies, and most discretion. Info: Box 265A, 89 Mass Ave., Boston 02115

GWM 23 6'1 brn/brn eyes slim, sks skinny GWM 18-23 for frndship & sex, photo to Bx 1341 Lowell Ma.

GWM 26 6FT2 160 youthful, vry handsome, masc, cincut, sks manly closeted guy 4 caring loyal friendship. Hry chest esp welcome, older ok pls reach out PO Box 8391 Boston 02114

GWM 28 5'10" 175 lbs honestly str/app. extr. muscir true jock into sports not fags, fakes, games. Overly sincere. Want younger guy 18+ who's similar (total inexp. in gay life a grt asset). Have handsome, manly face & stable emotions. If I'm what you've waited for-go for it. Total discr. assured. Serious only w/ pic+ letter. Box 9876

GWM 30 155 6'0 sks GM or cple to 35 for discrt daytime mtgs. Into JS Speedos runng shorts. Also sk mls into making home videotape Pls be sincere Tel a must Box 9900

GWM 33, 5'11", 165, gdlkg, health cons seeks sim, together man under 35 for safe mutual exploration of fantasies with bndg+ imaginative tt cbt Box 29, 89 Mass Ave Boston 02115

GWM 34 59 170 attr, masc, prof, cinct, disc, sks GM for gd times & frndshp PO Box 268 Harvard 01451

GWM 36 6' 195 hndsm clean safe sks 1-2 yng 18+ hrny Gr act hunk punk or yuppie. No recip. own pic Dorch. Box 1754 Boston MA 02205

GWM 42 Laid back, easy going, conservative, seeks lively, effervescent, semisane GWM to form perfect union. Addicted to Bach, warm places in winter, vcr, G & S, phc, dogs, redhair. P.O. Box 610 E.Wareham, MA 02538

GWM mid 30's 6', 170, dk hr, decent lkg, hate bars, wsh to meet G or BIWM 28-40 for frndshp pos rel. Masc. Box 9884

Handsome WM, 40's seeks attractive, sbmssv WF for dmntion, light bndg and rewarding experience. Box 9873

Henry, Henry, Henry

If you're a selective married man who sks unhurried pleasure Let's get together! I am 40 sensual attr petite & very discreet. Phone or sase. PO Box 9253 Boston, Mass. 02114

JET BOY, WANNA TAKE YOU...
Enjoy parties, concerts, travel, camping, snowmobile and horses, etc.? If you're a G/Bi WM I'm a BIWM, 26, 6'2", 170lb, Box 9888

JO CLUB
Seeking easygoing GMS 20's and 30's for safe sex parties. Reply with photo (if possible) and phone to Phoenix Box 9817

KUNG-LING
KISS
For those who do not receive the treat they are longing for and desire. WM-40-discreet write- phone and bgat tme to call. Al POB 4844 S. Fram. Ma 01701

Life loving early 50's DJM seeks spirited woman for caring friendship, tea and music at Gardner Museum, ocean walks and other winter sweets. Are you there? Box 9878

LIPSTICK + LACE
BiWm 34, masc., educated very sincere, thinks boys make the best girls! If u are young 18+ tv or if you ever wonder how it feels 2 dress like + be a girl, I want to meet u + treat you like a lady. I'll get clothes for right person. Am nice guy who can keep a secret. Write Box 80, 291 Huntington Ave. Boston 02115

Looking for extremely hrny F 19-32 who works the Boston liquor business and who is seriously interested in wines, gins, and beers. Looking for a serious relationship. I am a night owl too. Box 9851

Frndly gntlmn sks F friend for late night mtngs ori lady in the area would be great Box 224 Maynard 01754

FROM SWEEDEN WITH LOVE
Tall and feature perfect blonde-24years-full bustled, trim, and a bit of a snob. I'd like to hear from a kind, gentle and refined man who would enjoy leisurely interludes in my sauna and in my heart. Appreciative gentlemen may write to Dagmar Box 9837. Thank you.

M 30 lean well-bit attr 6' 155 brn hr eyes mount sharp mind. Prof musician. Also work w/computers runner politics film etc. seek honest outgoing intelligent male Box 9865

Male 43 white successful profsini seeks Female 20-35 slim mature well-dressed for companionship. Write KK Box 249 Boston, MA 02215

Male 49 5'11" 175 lbs. self employed looking for a woman 30+ to have a good time and possible relationship must be slim and pretty and photo if possible Box 9766

ME. BiWM 32 sks same 20-35 for frndshp, sex. Prefer fn-lvng nonsmkr. Send phone, ltr, and pic if poss. PO Box 10377 Portland, ME 04104

MWCPL lkng for gentle, cln BiF to shr 1st Bi exper. w/ wife. P&P appreciated PO 2858 Fall River 02720

MWM mid 30s blond blue eyes successful would like rewrding relationship with SWM or MWF slim nonsmkr North Shore area.Your own free apartment if desired and other benefits. Photo and description helpful.For swift response PO Box 1756 Lynn, MA 01903

NAUGHTY BOYS 18+
who need a sound spnkng BiWM 31, gives pdlng you deserve. Sex optional. Suite #2 682 Belmont Ave Springfield MA 01138. Fantasies and experiences welcome.

NAUGHTY WF
Naughty sub WF sought by dom WF for over the knee spnking etc. 1st time ok. Limits respected. Send phone no. to Box 9872

Need a change? MWM 40 sks MW/BF to meet for lunch and poss rel. Box 31, 645 Beacon St. Boston 02215

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NICE SITUATION
SWM 29, very attr, well educated, prof, successful with a good sense of humor seeks an exceptionally attr, intelligent WF for friendship and a mstrss type of relationship. Hoping to meet a woman that would never in a million years consider something like this. This time, however, I hope you will as this is all quite honest and sincere. P.O. Box 743, Prudential Station Boston, MA 02199

NUDISTS
WM, 37 seeks other nudists/naturists in Beacon Hill/Back Bay. Am I the only one in the downtown area? Bx 9816

Open mar WM 45 clean fit smks. sks sim compat MWF for frnd, relat. + fantasy PO 2042 Pawt. RI 02861

ORIENTAL FEMALE
D white american male in mid 40s is seraching for # 1 oriental beauty are you a slender oriental lady who is warm affectionate sincere who is looking for a lovely and long lasting relationship Please include recent photo and phone # all replies answered. Box 9778.

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24 HRS
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Professional male, tall, 45, married, would like to meet internally attractive woman with eclectic interests from Boston or South Shore. Write P.O. Box 9332, Providence, R.I. 02940

Prof WM 38 seeks coed 18-24 for afternoon/evening massage, etc Send photo/phone to Box 9875

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I am an attractive 36 year old married white male who would like meeting with a woman for discrete meetings If you help me I'll help you anything you want! PO Box 458 Framingham, Ma 01701

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Athletic blk F25 has snug undies & photos 2 share. Dscrt only. SASA to BOx 565 Boston 02102

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Subm WM 30 tall thin sks dom MS 4 ovrnt bndg games into ori groups toys drgs no pain luv its rops snd ltr Box 9887

Succ MWM sks yng 18+ WF W/vry yng lks 4 a one time prv meet: p. Box 302, 314 Lincoln St. Hingham 02043

SWF 28-40?
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SWM 41 5'11 150lbs looking fr woman single or married black or white for fun and friendship also looking for couples for threesomes. Phone a must, photo if possible which I will return. Your place or mine send to POBos 781 Brockton MA 02410 I also can be Bi

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Thank you

WM 24 with magic tng wishes to please F 18+ I will be totally discreet. Box 9892

WM 29, sks WF 30+, day interludes. I'm clean, discrete gentleman. Will meet with couples, will preform for groups of women. Suite 266, 2 Vernon St., Framingham 01701

Wm 39 looking for F companion to 50 for going out, x rated movies and whatever turns you on. Have own apt Prefer short, Bi ok. Box 9721

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WM 27 seeks female 25-45 to help with crsdrssng. Also with shopping, make up etc. No pros. Box 9886

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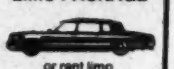

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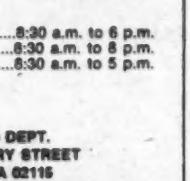

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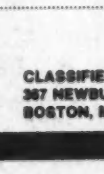

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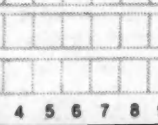

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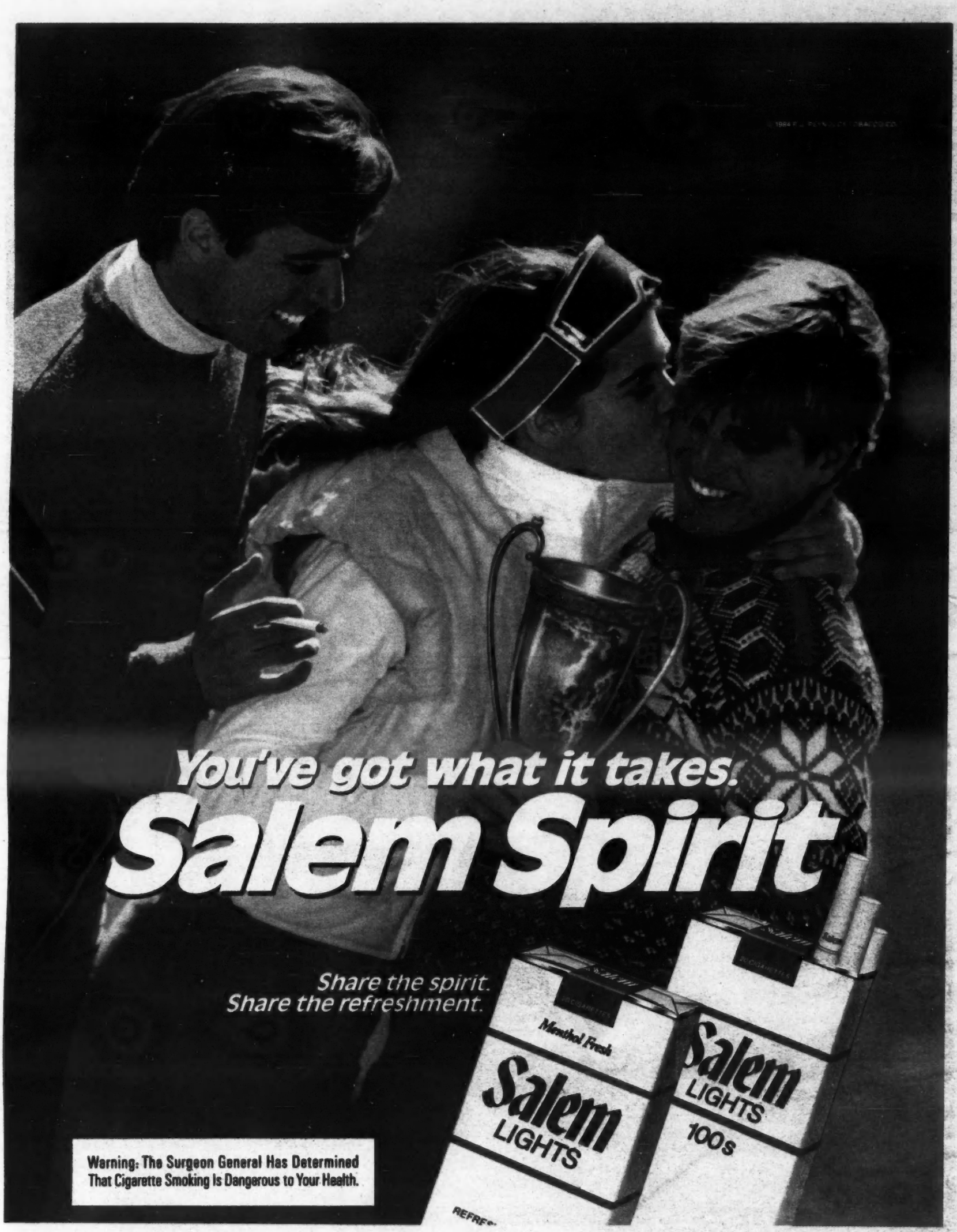

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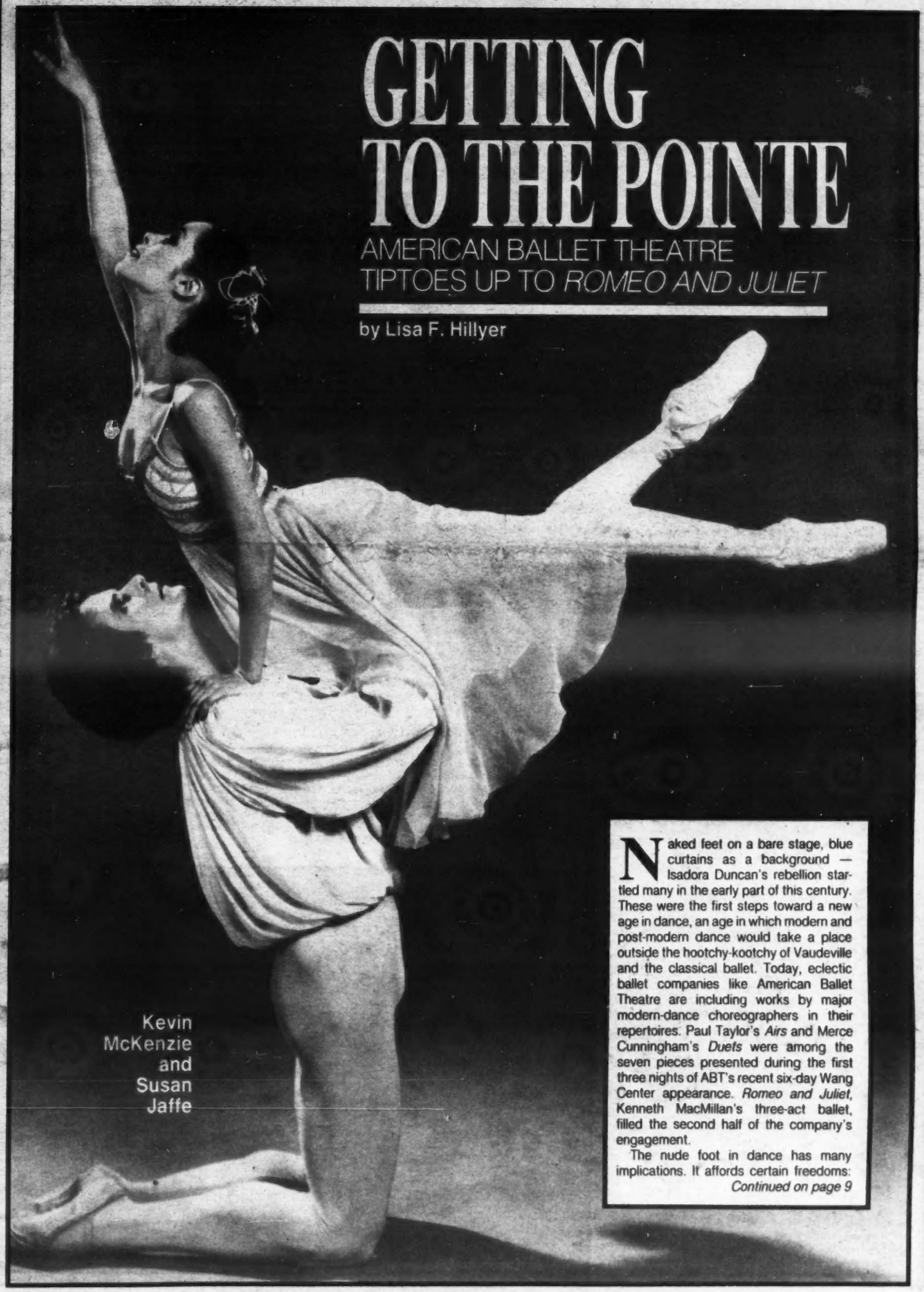
GETTING TO THE POINTE

AMERICAN BALLET THEATRE TIPTOES UP TO *ROMEO AND JULIET*

by Lisa F. Hillyer



Kevin McKenzie and Susan Jaffe

MARTHA SWOPE/AMERICAN BALLET THEATRE

Naked feet on a bare stage, blue curtains as a background — Isadora Duncan's rebellion startled many in the early part of this century. These were the first steps toward a new age in dance, an age in which modern and post-modern dance would take a place outside the hootchy-kootchy of Vaudeville and the classical ballet. Today, eclectic ballet companies like American Ballet Theatre are including works by major modern-dance choreographers in their repertoires. Paul Taylor's *Airs* and Merce Cunningham's *Duets* were among the seven pieces presented during the first three nights of ABT's recent six-day Wang Center appearance. *Romeo and Juliet*, Kenneth MacMillan's three-act ballet, filled the second half of the company's engagement.

The nude foot in dance has many implications. It affords certain freedoms:

Continued on page 9

Judy Davis and Victor Banerjee: dark passage

Lean cuisine

This Passage to India *is a feast*

by Michael Sragow

A PASSAGE TO INDIA. Directed by David Lean. Screenplay by Lean, from the novel by E.M. Forster. With Judy Davis, Victor Banerjee, Peggy Ashcroft, Nigel Havers, and Alec Guinness. A Columbia Pictures release. At the Cheri and the Circle.

A Passage to India is not only David Lean's finest film since *Lawrence of Arabia*, it is also the most gratifying English literary adaptation since another Grand Old Man of the cinema, John Huston, made Kipling's "The Man Who Would Be King" into a movie a decade ago. What distinguishes Lean's version of E.M. Forster's 1924 novel from such recent novels-into-film as *The Bostonians* or *Under the Volcano* is that it stands imposingly on its own. It isn't just a précis of a classic novel — it's a genuine interpretation.

Lean (who at 76 has written and edited the film as well as directing it) sees Forster's story as a historical comedy-drama of the imperial British and the colonized Indians living on common ground but in parallel spiritual universes. He shies from Forster's Hindu-inspired religiosity and from his pessimism about the possibility of friendship between East and West; his few attempts to convey Forster's sense of an Oriental fate winding through the lives of the characters don't equal the dramatic force of the film's social satire or even its adventure. But Lean finds his own authentic stance (and maybe his own brand of mysticism) on terra firma: in the sensual riches that lulled the Indians, egged the English on to conquest, and lured questers on both sides with its mystery and strangeness. He doesn't stint on the primal horrors conjured up by the wilderness — indeed, he adds a terrifying episode of his own invention (though with an echo of Kipling's *The Jungle Book*), one that depicts shrieking monkeys scrambling over the erotic statuary of an abandoned temple. But he has far more faith than Forster did in the healing powers of an exalted landscape. As he did in *Summertime*, *The Bridge on the River Kwai*, and *Lawrence of Arabia*, Lean conjures up the magic of an alien atmosphere. The Indian sun raps out its relentless tattoo on the English skull, inducing both the smug sahibs of the ruling class and the Indian sympathizers among them to seek respite, whether in the pleasures of the club or in the beauty of the moon's reflection rippling on the Ganges. Such respite can be more than fleeting: there's an enchanting rightness in the way the central Indian character, Dr. Aziz, finds his life's just plateau working as a doctor in a town nestled beneath the Himalayas.

Like Forster's other major work, *Howard's End*, *A Passage to India* is a not-quite-coming-of-age story, a tale of maturing interrupted by civilization's arbitrary powers and divisions — and set aright only after a series of social catastrophes. The movie starts with Adela Quested (Judy Davis) accompanying her prospective mother-in-law, Mrs. Moore (Peggy Ashcroft), on a visit to Mrs. Moore's son (and Adela's intended), Ronny Heaslop (Nigel Havers), the magistrate of the city of Chandrapore. The disasters ensue when Adela and Mrs. Moore seek out "the real India" — a search that causes Adela to confront the chaos within her psyche and Mrs. Moore to peer into the abyss. Lean tells his story with as much conviction as Forster does. Transcendence in the movie, however, comes not from an abstract mysticism but from Lean's success at conveying the awe — and the attraction — of the unknown, the liberating allure of strange climes, and the challenge of discovering your own nature through Nature.

Lean's triumph is that he is earthly but not, as the *New York Review of Books* put it, "earthbound." Everything from the title on is concrete, even literal. Yet the film is also luminous and vibrant. Lean starts in the most obvious way, with Adela booking passage on the P and O steamer line. But there's an expectant hush in the ticket office as she studies pictures of the Taj Mahal and the Marabar Caves. The agent says, "The Viceroy will be on board, you know — that tends to liven things up." Lean cuts to the Viceroy's welcome in Bombay, and a parade Kipling would love, dazzling Adela and Mrs. Moore at boatside. This is not idle pomp and circumstance. Lean is playing off colonial life's scale against its pettiness, the regal posture of the English against their eruptive anxiety, the bombastic artifice of the imperial presence against the overwhelming flood of India's humanity, squalor, and splendor. He frames his story with the aptly named Quested (instead of with the Indians, as Forster did) to convey not simply the growing astonishment a sensible Anglo-Saxon girl might have at the small-mindedness of other English people, but also her growing ambition to strike to the heart of an

Continued on page 9

Love in bloom

by Henry Sheehan

Frank Borzage was the American cinema's greatest master of screen romance, in part because he got in early and helped define the genre. Starting out in the early days of the industry as an actor for Thomas Ince, Borzage began directing films by 1916. By the late '20s he had become one of the most prestigious directors in the business. He continued working with major stars at the large studios until the '40s, when he suffered a mysterious commercial decline. He did turn out a low-budget masterpiece in 1948, *Moonrise*, but he didn't work for 10 years after that. His last two films were made in 1958; he died in 1962, at age 69. These are the bare bones of a career that saw the steady production of romantic masterpieces, yet Borzage never achieved the current popular status of contemporaries John Ford and Raoul Walsh. This neglect may be due to the romance's relative lack of enduring popularity, but it probably owes also to Borzage's classicism, a relatively quiet style, and the overshadowing presence of the big stars he worked with. Borzage was a filmmaker of firm and persistent conviction, a master of startling consistency. During its "A Fine Romance" series, the Brattle Theatre will be showing seven of his best: *Seventh Heaven* (January 24), *History Is Made at Night* (January 25-26), *A Man's Castle* (January 27-28), *Desire* and *Three Comrades* (February 6-7), *A Farewell to Arms* (February 10-11), and *The Mortal Storm* (February 13).

The series pairs its first Borzage, *Seventh Heaven*, with F.W. Murnau's *Sunrise*, and the contrast between the two is instructive. Both movies were made the same year (1927) at the same studio (William Fox) with the same pair of stars (Janet Gaynor and Charles Farrell). Both are romances. And yet they could hardly be more different. Murnau, the German expressionist, was out to make a great work of art (which he did), and his simple tale of bucolic romance threatened by urban temptation is stuffed full of elaborate camera movements, ominous angles, threatening shadows, and general sturm und drang. In *Seventh Heaven*, on the other hand, Borzage was out to make a great entertainment, with huge sets of 1914 Paris and large-scale World War I battle scenes. Yet his lack of pretense shouldn't be mistaken for lack of ambition or accomplishment, and his film, though less rarefied than Murnau's, is every bit as expressive of its maker's soul. The story of a street cleaner who rescues a poor abused girl from the gutter (literally), it boasts attitudes and ideas that could only be Borzage's. Although stingy with unusual camera angles, he does use one overhead shot in almost every film, always to indicate the transcendent power of impassioned love. In *Seventh Heaven* he uses it to show the poor lovers, without the money or time to secure a priest, taking their

Continued on page 10

Spencer Tracy and Loretta Young are wed by Walter Connolly in A Man's Castle: preordained unity

The good earth

by Scott Rosenberg

THE CLASSIC RUSSIAN CINEMA. At the Coolidge Corner, through January 31.

This year American filmmakers have adopted the land, in all its clichéd grandeur (rolling and green, flat and brown), as their totem. But you can be sure next year they'll move on to something else; the soil is just another image for Hollywood to glamorize, peddle, and then amortize. In some of the films from the Soviet Union that are receiving their local premières at the Coolidge Corner this month (as part of a retrospective of Russian cinema), you can sense what the land means to filmmakers working in a culture with a deeper psychic investment in its real estate — and with a government that limits the option of making topical movies. These films, like the literary classics many of them are based on, offer a fascinating education in the nature of one species of Russian nationalism; they help explain how "Holy Russian soil" acquired its sanctity in the national psyche. In them, the land ceases to be simply a possession to be defended, a repository for country wisdom, or a source of sustenance; it's no longer an impassive absolute — like the infinite "fields of wheat" Woody Allen and Diane Keaton poked rhapsodic fun at in *Love and Death*. It becomes instead a full-fledged player in the action — and, for some directors, even a private companion at the elbow.

In *A Nest of Gentry* (January 21), Andrei Konchalovsky's idyllic 1969 adaptation of the early Turgenev novel, the first character you're introduced to — long before you meet the protagonist, Lavretsky — is the country estate, Lavriki, that he's returning to after a decade's sojourn in the decadent West. Lavretsky has left his fickle wife behind in Paris; "I've come back to my own land," he tells his neighbors. Henceforth, it seems, Lavriki is to be his spouse. Konchalovsky shows you empty meadows, a stagnant pond, the mansion's crumbling stone stairway overgrown with grass; as Lavretsky reopens the house, he finds that nature has invaded it — the chambers are mysteriously full of golden apples and white pigeons.

Lavretsky exhibits all the symptoms of "Slavophilism" — the movement among Russian intellectuals of the mid-19th century to reject imported Western values and establish a communion with their native soil. He has nightmares about the Parisians, with their dissembling, made-up, un-Russian faces; he likes to rest his eyes on the crowns of tall Russian trees; and, eventually, he falls in love with a stately Russian girl. Konchalovsky's film shares the built-in contradiction of Turgenev's writing: just as the novelist employed French conventions to tell this story of aristocrats groping toward a mystic identification with their homeland, the director works in a lush, almost rococo French style. There's a glaze over the landscape in *A Nest of Gentry*, and it captures the sentimentalized view of rural life likely to be held by people who own but don't work the land. Lavretsky's estranged wife accuses him of "living in a world of his own invention," of "inventing your own Russia." "What did I care?" he answers, in his thoughts; "that was how I saw Russia, felt her, loved her." We see him, finally, strolling through the wildflowers with a barefoot peasant child — Mother Russia as carefree waif.

Andrei Tarkovsky's career as the most formally creative and dramatically obscure contemporary Soviet filmmaker has been one long exercise in inventing and re-inventing his own Russia. In *The Mirror* (January 22), Tarkovsky's dimly compelling 1974 autobiographical reverie, subjectivity is all: the director's transcriptions of his own memory, cross-cut with footage from historic newsreels and shards of scenes from his married life, are offered in a defiant spirit of protective privacy. Tarkovsky orchestrates elemental imagery — water streaming down interior walls, fires consuming houses — in long, slow, dreamy takes, often in monochrome, that are as inexplicable as they are ravishing; the poetry of Arseny Tarkovsky, celebrating the magical perceptions of childhood, is read on the soundtrack.

You get the feeling Tarkovsky made *The Mirror* because of some urgent compulsion to show you how Russia, and life, appear through his eccentric eyes. The rondo of his editing keeps returning to eerie vistas of a wood-frame dacha nestled among evergreens, surrounded by open fields, across which powerful winds blow in even ranks; the tyke Tarkovsky, his head shaven and his gray face expressionless, wanders around the grounds. Turgenev's Lavretsky was possessed by the wish to blend into the Russian countryside; Tarkovsky has replanted the landscape into his mind, and he's translated it into a pictorial language only he can understand. (On January 25 and 26, the Coolidge is showing *My Name Is Ivan*, Tarkovsky's first and reputedly most accessible film, about a boy's experiences as a World War II scout.)

The lyrical Konchalovsky, the introverted Tarkovsky — each portrays Russia in personal terms; the Soviet cinema may not have recovered all the ground it lost when its early flowering in the '20s was blighted by the socialist realism of Stalin, but since the early '60s it's at least given the circumspect artist some elbow room. Still, the bulk of serious Soviet films are adaptations of literary classics — it's safest for directors to turn to the works of officially sanctioned Great Writers. In the best of these adaptations the director will find a way to make a personal statement anyway: Grigori Kozintsev's *King Lear* (January 23 and 24), for example, is not just a superb Shakespeare production — its picture of Lear's paralyzed, inhuman court, buried in a cold squat fortress, is a

MARK MORELLI

The future home of Thomas Segal: room at the top

State of the art
On the Street where they live

by Susan Orlean

Nobody bothers with the formality of calling it "Newbury Street" — nobody, that is, who lives or dies by having it as an address. To folks like that it's just "The Street," and if you intend to be a serious, upscale art gallery in Boston, it's the only street that matters. And not just anywhere on the Street will do: the Ritz is Ground Zero, so the lower your address, the higher your profile.

Like any other investment, a good address comes with a price. That price used to be about $12 a square foot; it's now about $40 a square foot, meaning a typical year's rent for a ground-floor gallery is $80,000. That's a lot of Doug Andersons. Newbury Street is the quintessential lessor's market, and rents that apparently don't scare off retail boutiques are now nearly out of reach for even the toniest and trendiest galleries on the block (boutiques, of course, do a higher-volume business in a smaller space). In the last year, the Street's galleries have had their ranks thinned (Impressions, Bess Cutler), and even those that made it through '84 with strong sales and good shows are feeling the pinch. As Marilyn Monroe once said, something's got to give.

It's giving, all right. This November, Lopoukhine Gallery, which represented (among others) Miroslav Antic, Nan Freeman, and O.B. Simonis, left its 2000-square-foot, fourth-floor space at 10 Newbury. (The location, complete with its tiny, eccentric elevator, was recently offered to another dealer at the skyscraping price of $40,000. He didn't take it.) Andre Lopoukhine started the gallery six years ago on Congress Street; when he, along with virtually every other Congress Street gallery, migrated to the Street, he found himself paying triple the rent for a third of the space. He's given up on the idea of a gallery in Boston — instead, he's renting an office on Newbury and will work as a consultant and private dealer. "You work so hard," said Lopoukhine, "and all the money goes to the landlord." He figures that galleries paying Newbury-style rents have to sell $20,000 to $60,000 worth of art each month to profit — challenge enough even if it weren't the case that lots of serious Boston collectors — the kind who can afford to spend you into that neighborhood — hie on down to New York every time the urge strikes. "The Street's got to change," Lopoukhine says. "The situation is ridiculous."

The shape of things to come is the anticipated move of one of the staples of the scene, the Thomas Segal Gallery, from 73 Newbury to the far end of miracle mile — the corner of Newbury and Massachusetts Avenue. At the moment, the building is a down-in-the-mouth monolith with a fine view of the Turnpike, and housing the Auditorium T station, a ferny hamburger joint, and a random assortment of upstairs tenants. But the place was recently purchased by Richard Cohen and will be redeveloped by Cohen and Boston architect (and art collector) Graham Gund. According to Segal, Cohen and Gund bought the building for $3 million and plan to spend $4 million renovating it into gallery space and designers' officers upstairs, putting an arcade through the ground floor, and adding retail space around it. There's even a chance that they'll win air rights over the awful chasm of Turnpike stretching from the building to the Berklee Performance Center and the soon-to-be-new-and-improved Hynes Auditorium.

"It'll be the salvation of the city," says Segal, who coughs up $40 a square foot (up from $12 eight years ago) for his ground-floor but disjointed space on Newbury and rents additional space in Jamaica Plain. "The rents will be very, very reasonable, the space will be designed for galleries, the rooms have 15-foot ceilings. The time is now. Those who move there now are leaders, and those who move there later will be followers. And I guarantee you, those who don't own their buildings are going to move."

He's got a point. Some dealers are worried about parking at the Mass. Ave. end of the street, but Segal says that Cohen has purchased a nearby parking lot, and for that matter, once construction begins on the New England Life addition, the ritzier end of Newbury will lose the parking spaces that now handle 600 to 1000 cars a day. The Cohen-Gund building is cheek-by-jowl with the Institute of Contemporary Art, which for my money is a more appropriate neighbor than Shreve's. And yes, Mass. Ave. can be pretty funky, but if the new building succeeds in attracting galleries and similar tenants, it'll complete a transformation that's already underway.

Besides, shouldn't galleries be more concerned about what's inside than what's outside? "A gallery's money belongs in inventory," Segal insists. "I'd rather do a catalogue, advertise, or buy pictures than pay a landlord." Segal's current lease expires in December of '85, and as soon as the building's ready for him, he plans to light out for the territory. Since galleries tend to locate together to encourage browsers, and since Segal is one of the most important galleries, it's a good bet that there will be more relocations announced in the next months. Many other dealers are reported to be looking at the space, but they insist they're not going anywhere. For the moment.

Oh, one more thing: Cohen and Gund are planning to relocate the building's entrance from Mass. Ave. to (yep!) Newbury Street.

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Of Paramount importance

The Paramount Theater — the landmark-*cum*-white-elephant in Downtown Crossing that's been going to seed since the '70s — has a new owner. The city (which acquired the building after a past owner neglected to pay his taxes, and then conducted a search for a redeveloper, as reported here on August 14 and December 11) has awarded the structure to Paramount Associates, a joint venture of Connecticut developer F.D. Rich, Boston developer Joseph Berlandi, and local promoter/Metro man Pat Lyons. Paramount Associates, which will cough up $1.5 million for the Art Deco theater, won out over two other proposals, one of which was Boston City Lights director Duggan Hill's bid to convert the thing into a performing-arts school for Boston kids. According to one member of the review panel, the Rich/Berlandi/Lyons group seemed financially strongest and the surest bet to complete the renovation of the theater.

A "designation agreement" will be signed within three weeks, after the city's Public Facilities Department has time to hash out the details of an arrangement with Paramount Associates. Peter Scarpignato, director of planning and development for the department, says those details include making sure the theater's new owners allocate some time to community use — a condition Scarpignato says Paramount Associates "has agreed to conceptually." Which might mean Hill could strike a deal to run his school on the site during the theater's off hours. As for Paramount Associates' plans for the place, usually described as a "cabaret kind of thing," Scarpignato says only, "One thing is clear: it won't be a disco."

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Too tutu

Boston Ballet, which has had more bad news than good in the last year, made sure that its best news — the appointment of a new artistic director — was delivered in high style. The setting was the Copley Plaza's Venetian Room; what with the high-voltage audience (Celebrity Attractions' Walter Pierce, ArtsBoston's Larry Murray, the *Herald*'s Norma Nathan, and an outcrop-

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Theater

Maryann Plunkett and Sally Chamberlin: vigor, pathos, and hilarity

Tea and empathy

Uncle Vanya *is more than kin*

by Carolyn Clay

UNCLE VANYA, by Anton Chekhov. Directed by Jacques Cartier. Scenery designed by Richard M. Isackes. Costumes by Ann Wallace. Lighting by Roger Meeker. With Sally Chamberlin, Stephen Markle, Jack Aranson, Gwyllum Evans, Jack Poggi, Maryann Plunkett, Monica Merryman, Eunice Anderson, and James Bodge. At the Huntington Theatre Company through February 3.

When Hamlet alludes to "country matters," he means something more explicit than what moves Chekhov's disaffected rural gentry — whose lives are all spiritual foreplay and yearning, with consummation devoutly to be wished. The characters in *Uncle Vanya* (subtitled "Scenes from Country Life") speak fervently of what the world will be like in one or two hundred years, as through an hourglass of languor and forebearance are sifted the days of their lives. The little that happens is ludicrous, and the tension, sexual and otherwise, resulting from what doesn't is rife. Yet the suffering of Chekhov's idle Russians, "gabbling" (as old Marina puts it) like ganders, is both existential and palpable — like that in the great plays of Beckett, where men languish for lack of a carrot or a sturdy gallows.

"What a lovely afternoon," remarks the sultry Yelena in *Uncle Vanya*. To which the eponymous relative churlishly replies, "A lovely afternoon on which to hang oneself." But where Beckett would have him abandon the project for want of a rope, Chekhov supplies the siren call of work, the impotence born of Christianity, the oblivion of drink. Still, the similarities between Chekhov's plays and the absurdists' are striking. It isn't hard to imagine his *misérables* stuffed into urns, or maybe samovars, still clucking their resentments, blunted aspirations, withering passions. And certainly *Uncle Vanya* is ample evidence that "hell is other people."

But if Chekhov's plays are so modern, why do so many modern productions seem (with apologies to Turgenev) like a month in the country, with the gentry droning like mosquitoes and the audience speculating that at least in one or two hundred years there will be bug zappers? More to the point, why do the vigor, pathos, and hilarity of the Huntington Theatre Company's *Uncle Vanya* surprise me? Have I grown so jaded that I take in an acknowledged masterpiece expecting to be either infuriated or benumbed? If that is indeed the sad state of the art, then the Huntington, on this occasion, secedes from it. Its *Uncle Vanya*, directed by Jacques Cartier (using his own colloquial adaptation) on Richard Isackes's massive, plant-bedecked summer-room set, is not only lavishly appointed and, with its authentic crickets and thunder, uncommonly evocative; it is convincingly performed and artfully shaped, with the fleeting lushness of summer exploding like a sudden storm into the grotesquerie of gunplay, then petering into the dormancy of impending winter. In the end, Sonya, her romantic hopes as dried as October's leaves, delivers her famous final speech ("We shall rest . . . We shall rest!") at the crumpled Vanya's knee, amid the now-shrouded wicker furniture, and then pulls her uncle into the dark, sepulchral main body of the house, shutting heavy wooden doors behind them. Given the fervid Christian imagery in her benedictory remarks (all awash in the conviction that suffering is redeemable, like bottles), I half-expected to wait three days and see an angel roll the rock away.

But in Cartier's thoughtful production, the rich physicality, with its glimpsed garden of birches and babushka'd peasants rolling up rugs, serves as an ornate backdrop to sharply absurdist goings-on: futile speechifying and, in the same breath, its denigration; adulterous rumblings; senile homily; Vanya's caustic bangs and whimpers. Life goes on in the Old World manner even as, for these would-be "trailblazers" caught up in their smoldering unhappiness, it seems to stand agonizingly still. Lurid, hands-on immediacy will rear its head, as when Astrov kisses Yelena or Vanya attempts to shoot the loathed Serebryakov (with the professor here skittling from behind his daughter to behind a chair). Then the sex or violence will just evaporate as the scene, still bristling with irony, subsides into rote Slavic ritual, with Uncle Vanya, for example, beating the floor as the third-act curtain descends to strains of bear-dance music.

At one point Astrov observes that he and Vanya, before their potential was sucked dry by the vampire of provincialism, were the only two truly decent men in the district — a region apparently marked by dullness and waste, with intelligence left to petrify and forests whacked down willy-nilly. Here, however, both men seem less disembodiedly estimable than disconcertingly virile. They stick out like sore thumbs on a long arm of impotence, with their respective lusts for Yelena, the one pragmatic and the other romantic, hovering in the country air like humidity. Jack Aranson's Vanya is, in fact, as swaggeringly masculine as his recent Sir Toby Belch — though lost in bitterer cups. Having traded his doublet for a stuffed vest and an ineffectually dangling scarf, he nonetheless stands as if his legs ached for a horse. And there is menace, as well as ridiculous pathos, in his groans of unrequited love — which makes Yelena's flustered retreats, her damsely discombobulations, seem more sensible. Stephen Markle's engaging Astrov still flickers commitment in the ash of self-awareness. Round-faced and bearded, he's an Alan Bates of the turn-of-the-century Russian outback — and Maryann Plunkett's pink-nosed, painfully direct Sonya understandly wishes she could be Jill Clayburgh.

Plunkett, for her part, really is a lovely actress, even though, in the name of Sonya's trumpeted plainness, they've slicked down her bangs with Brylcreem, ruddied her face, and given her Laura Ingalls Wilder schoolteacher outfits to wear. As Sonya, she takes a daringly modern tack and registers — whether giggling girlish delirium or espousing the higher values — as utterly unaffected. By contrast, Monica Merryman's Yelena virtually drips the period indolence Vanya finds so enticing. He speculates that, like some Black Sea Daryl Hannah, she has mermaid's blood in her veins, and indeed Merryman undulates across the stage as if being caressed by water. Her look is fragile, studied, and beautiful, but there is a Jane Alexanderish intelligence in her performance too: proof, perhaps, that it takes a head to turn one. And as that "learned bag of flatulence," Yelena's elderly husband, Serebryakov, Gwyllum Evans emits the appropriate, obtuse belches — not to mention the moldy smell of celebrity past its peak. Yet even his

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Children of the corn

by Scott Rosenberg

BURIED CHILD, by Sam Shepard. Directed by Judy Braha. Set designed by W. Perry Barton and Kevin Joseph Roach. Costumes designed by Caren Prentice. Lighting by Nancy Baron. With Ed Peed, Susan Bigger, Oliver Platt, Michael Preston, Stevenson Carlebach, Paris Klopp, and Gregg Ward. At the New Ehrlich Theatre, Wednesdays through Sundays through February 23.

"Can you trust a man who keeps bringing vegetables out of nowhere?" Dodge, the alcoholic patriarch of an Illinois clan in Sam Shepard's *Buried Child*, is talking to his grandson Vince and referring to his son (Vince's dad) Tilden, who has hauled into the living room first a load of corn and then an armful of carrots, apparently harvested from a backyard everyone insists has been barren for decades. But a similar question could well be asked about the playwright: in the first half of *Buried Child*, Shepard totes in so many absurdities that you begin to doubt his sincerity (though no one will claim his imagination needs fertilizer). It's not just the mystery crops; the characters, too, seem to have been reaped out of nowhere, and they're plagued with apparently random infirmities. Dodge lies on a sofa, immobile and fetal, croaking and hacking; his wife Halie babbles about son Ansel, a dead war hero whose existence no one else acknowledges; of the sons who are present, Tilden is inexplicably imbecilic and his younger brother Bradley limps around on a prosthetic leg (his kin have a few giggles recalling how he severed its organic predecessor with a chainsaw); and nobody admits to recognizing Vince when he drops in with girlfriend Shelly for a surprise reunion. Expecting to find a stereotypical Normal Rockwell home, Shelly lands among the Addams family instead, and she's soon muttering, "This isn't my idea of a good time."

But Shepard has set her up, and his audience with her. At first you're apt to think the oddball cruelties of this family are arbitrary manifestations of the author's nihilist sense of humor — modernist guffaws at the grotesquerie of heartland existence. But the debasement of these people, it gradually emerges, is no state of nature but the direct consequence of a hidden crime in their past. *Buried Child* proves to be Shepard's Ibsen play. It's Ibsen with a demonic grin that makes the old formulas and obsessions of the Father of Modern Drama almost unrecognizable. Nonetheless, they're here — from the play's structure, which moves backward in family history as it moves forward in time, to its theme, the inescapable heredity of paternal sin. *Buried Child*'s stage, like Ibsen's, is crowded with the walking half-dead; and Vince's visionary monologue, in which he's haunted by the faces of his ancestors stretching in an infinite line before him, might have been written for Osvald Alving of *Ghosts*. (Both *Buried Child* and *Ghosts*, in fact, end with near-identical invocations of "the sun" that pun, tragically, on "son.") No wonder this is the play that copped Shepard his Pulitzer — it's the closest thing in his catalogue to an intentional classic.

Ibsen almost never works on stage today; Shepard's hip dramas, on the other hand, play as if machine-tooled for contemporary acting styles. They're evocative without being inscrutable, wild without being stagy,

George N. Martin, Rosemary Harris, and Patrick McGoohan: national insecurity

Tea and treachery

Hugh Whitemore and the lies that bind

by Carolyn Clay

PACK OF LIES, by Hugh Whitemore. Directed by Clifford Williams. Set and costumes designed by Ralph Koltai. Lighting by Natasha Katz. With Rosemary Harris, Dana Ivey, George N. Martin, Patrick McGoohan, Kaiulani Lee, Colin Fox, Tracy Pollan, and June Ballinger. At the Wilbur Theatre through February 2.

In the best spy-fi tradition, *Pack of Lies*, like a pack of dogs, sniffs out treason. But Hugh Whitemore's play, based on actual happenings in a London suburb during the early 1960s, is more heightened documentary than fiction. And the betrayal it documents is, for all the clipped talk of Russian subs and the KGB, personal rather than political — and as bilateral as double agentry. Not that it shimmers with excitement or reeks of exotic climes; the cloak in Whitemore's tale is a cloth manteau as plain as Pat Nixon's, and the dagger rends only the fabrics of friendship and self-esteem. Yet in its quiet, accumulative way, *Pack of Lies* — which comes to us by way of London's West End and is headed toward Broadway — is as potent as James Bond. And like that famed Lothario of international espionage, it likes nothing better than to violate a good woman without cocking an eyebrow.

Barbara Jackson — whose pronounced lack of luster is brilliantly rendered by Rosemary Harris — is a shy, glamorless worry-wart of a Ruislip housewife. Husband Bob, given to cardigans and ties in the manner of Mr. Rogers, works for the aircraft industry. And daughter Julie, just breathing her parents' aura, thinks the whole world, with the possible exception of her motorbiking beau, is "boring." The hum of cozy stultification in these people's lives is interrupted only by the grating, somehow ingratiating noisiness of neighbor Helen Kroger, who, with husband Peter, likes to invade the Jacksons' drab middle-class abode — with its floral prints, graceless TV console, and ever-ready teapot — like Sherman, burning up their British blandness with crass Canadian flamboyance. In the person of dark, gangly, effusive Dana Ivey, Helen's a North American with the look and twang of Texas, not Toronto, circa 1960: she's Lady Bird straddling the political sphere as if it were a horse.

Into the banal if cordial midst of this hands-across-the-street quintet comes, of a sudden, the suave, somehow sinister Stewart, played by that Secret Agent of old, Patrick McGoohan, with his hauteur as perfectly pressed as his suit. Stewart, who descends on the Jacksons with all the authority of a final curtain, is a "civil servant" with the imprimatur of Scotland Yard. He is trying to corner a spy known to frequent their neighborhood, and he needs their help, he says; more specifically, he needs daughter Julie's bedroom window, which is shielded by a diaphanous curtain and flanked by glossies of Elvis, as a lookout station. Well, the meek, fidgety Jacksons aren't too sure they want agent-houseguests, but Stewart handles them as delicately as he does his cigarettes, blowing vague smoke rings of threat and jingoism. Invoking the Official Secrets Act, raining solicitousness like some bureaucratic storm cloud, he more or less annexes the Jacksons. Of course, he neglects to mention that the main targets of his suspicion are their dear friends, the Krogers.

Although the play's first act is a sort of rhapsody in gray, with the tension brewing like English Breakfast, *Pack of Lies* fascinates like a plain jane on simmer. Its very punctiliousness seduces, and by intermission we're caught up in the question of whether the Krogers are Ruislip Rosenbergs. But as the superior second act pushes Barbara closer to the truth about her own cowardice, and deeper into the appalling untruth that girds and surrounds her, the intrigue ceases to matter. Oh, its loose ends will all be tied; Stewart's not one to let a stray string dangle. Indeed, all of the dramatis personae are given to expository monologues behind whose curt façades we can hear the cold facts being pounded into place. But in the labyrinthine realm of Cold War espionage, the revelations form as mundane a structure as the row house where the play takes place. What matters is not whether the Krogers have a red carpet but whether the Jacksons must help pull the rug out from under them.

Pack of Lies is primarily about Barbara's victimization, as much by her own docility as by Stewart, and her treason. In a monologue she recalls Bob's dying mother, a woman so timid that no one noticed her but the Reaper. And she knows that the fear has seeped down from housewife to housewife; she knows that the Krogers, and then Stewart, have used her because she is usable. In particular, the cool, impeccable agent — who claims he's no thug — has, without so much as issuing an order, pushed her up against the narrow wall of her limitation, her terrible pusillanimity, and held her there as if at gunpoint. Her nerves shot by lying and being lied to, her fury channeled into bouts of nausea and housecleaning, she finally breaks down, tears ravaging her plainness like deep gouges in a nondescript yet tranquil landscape. But even in extremis, Barbara lacks the courage, or the wind, to blow the whistle. And that is the truth with which she must try to live, in her tattered cocoon of contempt and frayed family feeling, long after Stewart has disappeared in a patronizing cloud of cigarette smoke.

Like the Jacksons, *Pack of Lies* is almost numbingly dowdy and polite; it implodes rather than make a fuss. Arguably a drama better suited to film than the stage (playwright Whitemore also authored the PBS series *Concealed Enemies*), it nonetheless registers, in Clifford Williams's tellingly detailed production, as stagy. Subtle, even scrupulous in its restrained depiction of assorted violations and betrayals, it cannot resist decorating Peter, for his fervent ode to '30s communism, in a red bow tie. And Royal Shakespeare Company designer Ralph Koltai's set, with its mix of neat mundanity and shadowy scrim, recalls such American exercises in elegiac realism as *The Glass Menagerie* and *Death of a Salesman*. But if play and production seem shackled by dramatic conventions frozen, like the events of the story, on the cusp of the '60s, the acting, like some thespic Houdini, struggles free and soars.

Harris's performance, whether in faded-rose repose or buckling under the "dead weight" of duplicity more leaden than grief, is authentic right down to the kneejerk, sublimative table polishing. Matronly in prim sweaters and blouses, yet nervous as a schoolgirl, Harris's Barbara, on the couch with her sewing, seems almost to embrace her ordinariness — which makes its forcible stripping away, by Stewart and circumstance, the more brutal. George N. Martin's Bob, too, has a tea-and-milquetoast comfort and appeal that are eventually, regrettably, devastated. And he and Harris make such an apt couple: they give the impression, like Thornton Wilder's Antrobuses, that they've been married, happily if tepidly, for millenniums.

Colin Fox's careful, bespectacled Peter and Ivey's awkward, brashly affable Helen are also sympathetic. They're counterfeiters, to be sure, with Helen's crude ingenuousness, in particular, the psychological equivalent of funny money (and Barbara left holding a bagful). But there is a heartiness about the couple that muddies the waters of truth and deception — over which McGoohan's Stewart walks in lockstep, without so much as getting his feet wet. An enigmatic, oh-so-civil civil servant, the man is like a joint creation of Harold Pinter and John le Carré. Deep-dipped in British veneer, he uses his patina, as it were, to cover "a multitude of sins." And among them, it's worth mentioning, is the meticulous abuse, in the name of the national security, of certain basic freedoms to which Stewart's government, like our own, pays such stiff-upper-lip service. □

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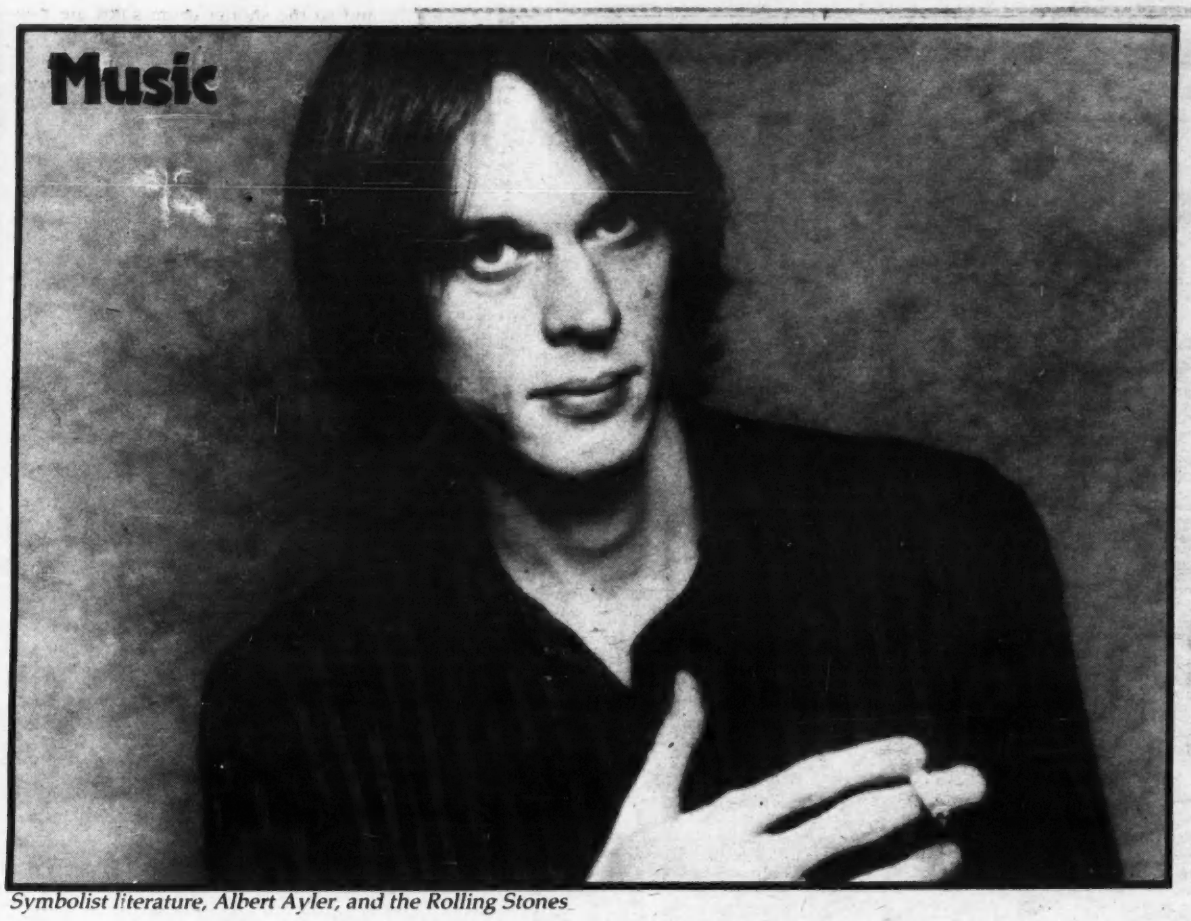
and, when not accorded the leaden reverence their mythic pretensions seem to beg, hilarious. They also charge up the batteries of companies that mount them. At the New Ehrlich Theatre, which has seen its share of listless productions of forgettable scripts, *Buried Child* inspires its cast to a headlong attack; every performance is a gung-ho embrace of extremes. Director Judy Braha exaggerates Shepard's gallows humor wherever possible; and at her prodding, the characters all turn into possessed monomaniacs — in particular, Ed Peed's Dodge. A shriveled geezer, unable to stand, he conceals a volcano of spleen; defiant chin frozen in the air, he'll jabber in a cracked voice about his desperately craved bottle and then, when no one's looking, fling pills into his open mouth with mad glee. Oliver Platt plays Tilden as a tall, fleshy blob with eyes like dead coals and a vacantly mournful monotone. He looks like a spooked child who, to his own puzzlement, has doubled in size.

One is cautious, in the wake of the ART/Beckett controversy, about pointing out directorial alterations and additions to the work of a living writer; the Stage Police seem to be everywhere, and — who knows? — maybe Shepard will come galloping in to demand that the letter of his stage directions be obeyed. But I doubt he would object to the elaborations of Braha and company; they're all in the exuberantly bizarre spirit of his writing. Take the ritual of burial-by-corn, for example: Shepard has Tilden, who's spent the whole first scene shucking his bumper crop, cover the sleeping Dodge with the husks. Here Platt expands the strange, silent ceremony into a lengthy Indian rain dance; with a hop, he splits the ears of corn over his head and places them gingerly at the four corners of his father's body, then strews the husks over him while mumbling and prancing in rhythm.

The humor in *Buried Child* gets multiplied at the New Ehrlich, but so does the horror; in Braha's hands the play becomes a vertiginous descent through alternating strata of black comedy and retributive violence. At every turn Braha has her actors take Shepard a step further than seems safe. The production, like Shepard's characters, always rages a little out of control. When one-legged Bradley menaces Shelly with his belt, Shepard has him force his fingers into her mouth in a kind of surrogate rape: Michael Preston's Bradley removes his digits and then slips them between his own lips with a sick smile. Later, at *Buried Child*'s frenzied dénouement, first Shelly and then Vince holds Bradley's artificial leg hostage while Dodge spills the family secret. The business Braha adds here accumulates a prodigious momentum of purposeful bad taste: Paris Klopp's Shelly slides the prosthesis between her own legs and humps it; Stevenson Carlebach's Vince holds the leg aloft over Bradley and re-enacts the ordeal of amputation in mime, making a chainsaw buzz with his teeth. (In return, Preston's immobilized Bradley gives him the finger.) After all these blasphemies, the play's horrific, mud-dripping final image also seems a final judgment: it's both a visual explanation for the family's bestiality and a sign of cosmic displeasure at it.

No doubt some Shepardites will balk at this madcap treatment, which finds as much caricature as archetype in *Buried Child*'s family portrait. But after recent, successful productions like the playwright's own *Fool for Love* Off Broadway and David Wheeler's *Angel City* at ART, can anyone doubt how essential to Shepard's vision this sort of brutal, deranged farce is? In *Buried Child*, after all, Dodge points to the sleeping Bradley, whose leg is removed during his repose, and cracks, "He's a pushover. 'Specially now." A serious play, yes, but not a sober one; and it's well served by a production that takes going too far as its imperative. □



Symbolist literature, Albert Ayler, and the Rolling Stones

Run for *Cover*

Tom Verlaine is not yet an open book

by Howard Hampton

From Elvis Presley to Captain Beefheart to Tom Verlaine, the most gratifying rock originates from the performers of powerfully imagined acts of self-creation. Although the gestures and demands of the star and the hunger artist may be worded in related sounds and experiences, the personas they devise are antithetical. Singer/poet/guitarist Tom Verlaine has unobtrusively nurtured one of the most thoughtful and iconoclastic sensibilities in rock, one so wholly personal that it's landed him on the far margins of the music. As his superb new *Cover* (Warner Bros.) testifies, there's nothing overtly jarring about his work; but ever since he led the now legendary, still misunderstood Television, there's been a steely isolation to his conception. He offers few obvious reference points in his songs: he's remade his influences in his own image, so that his rock seems to spring from his head, a vibrant but self-contained entity. (This isn't surprising coming from someone who began his career conflating Symbolist literature with Albert Ayler and the Rolling Stones.) *Cover* is typical Verlaine: charged with abstracted sensuality, casual mysticism, playful opacity, all couched in lithe, keening, crooked guitar overdubs. It's a private record that beckons with uncommon immediacy — the sensitivity of Verlaine's vision makes the mundane deformities around him pale before the moving apparitions he summons up in their place.

Fine as *Cover* is, however, the records that best introduce Verlaine are Television's *Marquee Moon* (1977) and his solo *Dreamtime* (1981). The first offered the shivery, spun-glass dual guitars of Verlaine and Richard Lloyd as signposts to a luminously alive city of the senses rife with desire, opportunity, contradiction. Verlaine's literary but vernacular lyrics and choked vocals filled in the rest of the picture: "My eyes are like telescopes/I see it all backwards/But who wants hope." Perched on a tightrope between polarities that were unfashionable in rock at the time — empathy and detachment, act and trance, the oneiric and the routine — Television performed their balancing act with an ease and ambition that renewed hope for the music's powers of rebirth.

On *Dreamtime*, a less audacious record than *Marquee Moon* that nonetheless managed to be both more intricately textured and more candid, enraptured guitars provided the perfect instrumentation for Verlaine's heady verbal ejaculations. His songs and arrangements caught the rush of longing, the mysterious infiltration of spirit into flesh that runs like a current through vulnerable, unattended lives. *Dreamtime* casts passion as a kinetic blur; it verges on a nervous, unstable fusion of sensuality and self-consciousness. His oblique asides and his wily ambivalence reflected the importunate emotional acrobatics we enact like clockwork; it was as liberating — and yes, as sexy — as prime Prince. (But if sexuality's function in Prince's music is autoerotic, in Verlaine's it's autodidactic.)

Cover, Verlaine's fourth solo LP, doesn't quite scale the heights of his two masterpieces, but offering the most melodic, confident pop arrangements he has yet put down on tape, it reaches closer than any of his other scattershot releases. The album is an active, layered record, featuring his usual breathtaking signature guitar runs and a spacious, insinuating, multitrack mix. It's also sanguine; even Verlaine's anxious quiver of a voice and his edgy dissonances seem no more than beguiling allusions — "Come on into my consciousness" could be his motto. From the outset, Verlaine seeks the obscure object of his desire. The cinematic vignettes of "Five Miles of You" (monumental, echoing bass; piston-ing drums; chiming, elliptical guitars) give us our bearings: she's disembodied (woman as metaphor), all-encompassing, blissfully insoluble. She's a utopian sylph Verlaine tries both to chart and to lose himself within. Here love is the instrument of escape from the borders of personality, a means to a union that's irreducible to ego — or, for that matter, to id; the song's contrast of measured urgency (the verses) and ecstatic emancipation (the choruses and the bridge) captures the pilgrim's mixed determination and awe. The exotic "Travelling," with its sly cycle of stuttering guitars and semi-Arabian synthesizer lines that recall David Bowie's "Yassassin," brings us in closer, still mixing journey and erotic arrival. "I'd like to wander into your touch" Verlaine tells his young beloved.

"Miss Emily" at last names this beloved, amid a spray of elongated blues licks. He offers himself up in traditional fashion ("I'll be your handyman"), taking on every obligation of adoration ("I'll work real hard 'til my debt's been paid"), surrendering to the grip of love ("Day after day, I've heard your voice/Inside of me, burning me up"). Elsewhere, the shimmering collage of African beats and rhyming guitars on "Dissolve/Reveal" implies the ethics of Verlaine's eros. He takes rapture as a moral imperative, as a means to revealing the wealth of feeling and sensation conventional love words gloss over, trivialize, segregate. In abandon he discovers the tools for dissolving routine self-representation, allowing a hundred possible personalities to bloom.

As eloquent and pleasurable as *Cover* is, there's an undeniably alien air about it — as though it were sung by the satyr from another planet. To listen to the languorous, sweet-spirited cadences of "Foolish Heart," for example, is to experience an unbearable remoteness. *Cover* is a call to a life we, as realists in a mercantile, postpunk, prenuke world, have outwardly disabused ourselves of aspiring to. Working from entrenched premises of isolation and despair, we could easily dismiss Verlaine's convoluted agape as high-flown escapism. But it runs deeper than that; as Bruce Springsteen says, "There's more to life than what you see around you." Back in the glory days of Television, Verlaine counseled us to "pull down the future with the one you love." In distant 1985, he simply pleads with his femme ideal, "I want to go back, back to your garage/We'll flip through all the photos, the ones of the mirage." Maybe it's just my foolish heart, but *Cover* hints that imagination and desire, hardly mirages, might create a future worth pulling down. □

Cellars by starlight

Record breakers

by Sally Cragin

Outside the open door of Cambridge's Central Square Branch Library auditorium, a young couple in matching stressed denim looked up from the pages of the *Globe*'s "Employment Opportunities." Inside the room, Boston jazz singer Semenya McCord was easing into Marvin Gaye's "What's Goin' On," and flutist Stan Strickland was fluttering his notes over her husky, loving contralto. "War is not the answer/Only love can conquer hate," she sang to the mixed, Sunday-sedated audience — families dressed to the nines coming from the local churches and sweatsuited yuppie couples preparing for the nine-to-five. The free January 13 gig was part of the musical tribute to Martin Luther King that McCord's Hemisphere Associates arranged this month. "There's too many of you *crying*," she impulsively flatted while Strickland leap-frogged over her with a major-key trill. Then she collected her applause and commented in a silky murmur, "That was a serious question Marvin Gaye asked. Donny Hathaway answered. It wasn't a very cheerful answer." The Hathaway number was "Tryin' Times," and it was boosted by bassist Dave O'Brien's sly *Mission Impossible* scales. Strickland's flute darted like a barn swallow lost in the city, navigating the airy brick tenements of the song's bluesy lines. "Folks wouldn't have to suffer if we had more love in these . . . tryin' times," McCord drawled; her voice was like cooling wind on a blistering city sidewalk, and Strickland found his way home on it.

The next day, in her Cambridge home, McCord talked about herself and her career as her beau, drummer Herbie King, practiced jazz arpeggios on a piano and Smack, her aged alley cat, meyowled harmony. Although she could easily make a full-time living as a lead vocalist, McCord sticks with her day job at Affirmative Action. She's adamant about not singing "just what sells." A couple of years ago she and King started Hemisphere Associates, an informal cultural-enrichment organization that takes local artists and musicians to Boston schools and colleges. "We have a commitment to keeping the music of the masters like Ellington and Basie alive. We use dance, music, and other performing arts and reach a gamut of ages."

Although you can see McCord upstairs at Ryles on the last Sunday of each month, the 35-year-old native of Illinois would rather play classrooms and church rec rooms than area venues. "Clubs are a good place for connecting with people, but they're not necessarily good for the music. Any place that's that crowded and funky isn't conducive. I usually ask that my musicians wear a jacket and tie, not scruffy street clothing. Once people didn't care what you wore, as long as the music was happening. Getting dressed up shows respect. It's a small way of showing that performing is more important than being on the street." This professional attitude carries over into Hemisphere, which transports lights, sound equipment, and musicians to outfit locations like Cambridge's Old Baptist Church for multi-ethnic music shows. As for her own career, McCord is midway through an album of original material, and in February she'll perform selections from it at Ryles for the Black History Month celebrations. On Sunday January 20, she and her band will be supporting trombonist and *down beat* poll winner Jimmy Knepper at the Arlington Street Church. Smack has to stay home.

* * *

Christian Marclay, a Manhattan performance artist, visited Spit a couple of Wednesdays ago. Anchored behind a table laden with five language-lab record players, the former Massachusetts College of Art student mixed whale-mating soundtracks with obscure Italian arias and the opening theme of *Also sprach Zarathustra* (familiar from *2001*), among other remainderama. The pastiche could have lulled fans of Chinese opera, or the *Eraserhead* baby. Still, bits of this improvised turntable gibberish suggested rap cut-ups delivered by HAL (the *2001* univac); and it was a rare public surfacing of performance art in Boston, where the species dwells in a fragile (but funded) scholastic ecosystem stretching from the Museum School to Mass. Art to the MIT Committee on the Visual Arts (which hosted this event). Performance art's hooters and screamers, with their sighs, silences, purrs, and pauses, are heard mostly by enthusiasts, and these people are circumspect about sharing. Spit manager Anthony plunged his hands into his ever-present black overcoat and smiled serenely (hell, he smiled serenely through the nine days of the 'BCN Rumble last summer). But after Marclay got a satisfactory pattern going, he picked up a box and started stroking the tonearm across the record, and anyone

David Moss: the joys of art-noise

The power of percussion

Plus the talk of the jazz neighborhood

by Bob Blumenthal

Sound, from whatever source and in ensembles of various size and diversity, was meant to be orchestrated. This might serve as a new-music credo if contemporary musicians were given to credos; without question it is a recurring conclusion to be drawn from the work of numerous experimental performers. Drummers, like other instrumentalists, are tending more and more to present themselves orchestrally, though — given the unique opportunities and restrictions of percussion — most of the successful drum works to date have been produced by larger ensembles (Max Roach's M'boom group and the Roscoe Mitchell composition "The Maze" use eight percussionists, Andrew Cyrille's Pieces of Time has four drummers). Two recent albums, Ronald Shannon Jackson's *Pulse* (Celluloid) and David Moss's *Full House* (Moers Music), find drummers deploying sounds in more intimate contexts; and the results, if eccentric, are by and large convincing.

Of all the drummers to emerge since the energy innovators of two decades ago, none has been better equipped to face the unaccompanied challenge than Ronald Shannon Jackson. He manages to combine polyrhythmic ambidexterity, a bright sound on each portion of his trap set, a penchant for creating long "melodic" phrases; explosive power, and an innate affinity for the riffs and syncopated figures of the blues and jazz tradition. When these are brought to bear simultaneously, as they are on "Circus of Civilized Fools," the longest of *Pulse*'s four drum solos, a dense web of overtones and interlocking patterns emerges in self-generating sequence. Tom-tom lines spill over the bass drum's heartbeat, snare drums take the lead as the hi-hat cymbal sets vamps, attenuated rolls are broken by crash cymbals, and so on for more than seven minutes. Yet Jackson realizes the virtues of economy as well, and so the shorter drum solos are free dialogues between contrasting parts of his kit: feet-generated against hand-generated rhythms on "Hottentot Woman" and "Geronimo, on the Run," snares against tom-toms on "Tears for the Earthbound."

Jackson also appreciates the need to relieve the textural monotony that an album devoted exclusively to drumming risks. His solution is to introduce poetry on five tracks. Verse and jazz do not always make for a happy blend; to cite one recent example, Bob Moses's poems tended to break the flow of his orchestral writing on *Visit with the Great Spirit*. On *Pulse*, the poetry works to more benign effect, inspiring Jackson to a variety of responses in accompaniment, from gentle brushwork and boppish timekeeping to rollicking traditional patterns. Jackson's syncopated readings of "Puttin' on Dog" and "Slim in Atlanta," two gems of Depression-era commentary by Sterling A. Brown, are most persuasive, as charged as the drummer's manic coupling of Shakespeare and Poe ("Richard III, Raven," in what is called "standard Jackson translation") and far less self-indulgent. Michael S. Harper is more sober and formal in reading his own "Last Affair: Bessie's Blues Song" and Robert Hayden's "Those Winter Sundays" — which only underscores the academic bent of more-contemporary black poetry. ("Last Affair," as suggested by its titular allusions to Billie Holiday and John Coltrane as well as Bessie Smith, is also an example of metaphoric overload.) For an unexpected concluding surprise, pianist Onaje Allen Gumbs plays Jackson's "Lullabye for Mother" with the same sensitivity he displays when accompanying vocalist Sathima Bea Benjamin. (Benjamin, Gumbs, and group, plus Semenya McCord, will be at Sanders Theatre on the 30th of this month.)

David Moss, with his emphasis on pure sound and his incorporation of voice and electronics, operates at a greater remove from jazz tradition. Moss's work has been described as "non-metric," and by his own description he is "not-at all a 'jazz' percussionist"; yet the spontaneity and thrust of his playing is clearly jazz-related, and his anarchic veneer and broad humor mark him as an ideal partner for various art-noise luminaries. *Full House* finds Moss (on drums, percussion, voice, Bertoia Sound Sculptures, water, wood, metal, plastic, pods, and small electronics) paired with 10 like-minded friends in a set of 19 terse and turbulent duets.

No attempt to describe these performances can avoid impressionism, not to mention a certain degree of frustration, since it is often unclear how specific sounds are produced. Only "Drum Men," with drummer Fred Maher, approaches the jamming-in-tempo one expects from a percussion feature; elsewhere there's a sense of choral pointillism (the multitracked "State of the Whirled," with percussionist David van Tieghem) or discrete impulses in collage (the three pieces in which Christian Marclay employs turntables). Most of the program works, though, thanks to the live sound provided by engineer Martin Bisi, the affinity of Moss and his no-wave pals, and the concision of individual performances (the shortest lasts 42 seconds, and only one runs a full four minutes).

Five of Moss's guests on *Full House* — Fred Frith, Bill Laswell, Arto Lindsay, Jamaaladeen Tacuma, and John Zorn — have worked with him in the Golden Palaminos, and the brash jocularity of that so-called supergroup of art-noise marks several of the album's best duets. These would include "3-Way Switch," where Laswell (on six-string bass) and Moss begin sounding like the works in a Marcel Duchamp music box, and "Husk When Time," a glimpse of sunrise in the barnyard from Moss and Zorn (on reeds, game calls, and saxophones). The most simpatico partner of all is Lindsay, whose vocals and guitar are a perfect match for Moss on four tracks. The pair will warm the hearts of Zappaphiles with the refrain of "Possible Fruit" (which precedes an instrumental skewering), and they'll even satisfy the rap crowd with "Full House," an example of all-voice disco.

Voice is an important implement in Moss's arsenal, and as one who remains blasé toward much traditional vocal improvising, I can see how his various mumblings and jibberings might leave many listeners cold. More often than not,

Continued on page 11

would have thought of a brush-cut kid jerking the whammy bar on his Telecaster.

I whispered to Anthony, "Have you had enough?" "I want *more*," he said, "especially quality people. I'm not familiar with performance art; it's a new thing to be explored." As the speakers gulped and hiccuped, he glanced at the stage and explained that Marclay's foot pedal could activate a slow-down mechanism on the turntables. "I want something different. Right now, I'd rather be here than seeing another band at the Paradise." The audience, a potpourri of students, musicians, and (increasingly confused) Wednesday-night regulars, crept closer when Marclay's mélange slowed and grew lyrical, then nervously shuffled back when it developed into a march by some fifth-string Nova Scotia bagpipe regiment on an off day. Still, no one was prepared when Marclay concluded the "set" by rhythmically (almost automatonically) shattering thick old '78s against his turntables. Even the hesitant lunged for the big fragments. We added to the debris by smashing the shards against the stage, then quickly stepped back into the crowd. Grinning.

Marclay's face glowed backstage, but that might have been the lights. When he lived here in the late '70s, he participated in Mass. Art's avant-garde Eventworks. Soon he was drawn to New York, performance-gigging in an array of galleries as well as eclectic rock spots like Danceteria and the Pyramid. He looked blank when I asked him why he smashes antique vinyl as part of his act. "I'm interested in how a record ages. They're not eternal. I like the scratches." He adds to his props by scavenging on the thrift-shop/garage-sale circuit, and the destruction has become a regular feature, a constant in the fluctuating patterns of the mix. "I got tired of DJ tricks, but I try to keep a composition going. I have to listen to the accident." Mere ritualized destruction? "No, it's for the rhythm. Those old records break really well. I use them for their quality."

PHIL IN PHLASH

Christian Marclay: scratching the surface of performance art

* * *

ODDS & ENDS. *Rolling Stone*'s end-of-the-year issue features the year's cover stories in miniature. In 1984, 17 out of 20 covers were about musicians, or were music-related, compared with far fewer the previous year (even counting the dead rockers). Are we out of the slump yet? . . . Saturday, January 19, the I-Tones and Lizzie Borden are at the Rat; the Van Dykes, Scruffy the Cat, and the Neats are at J.J. Flash; Dumptruck, Christmas, and New Parts from Old are at Chet's; the New Models are at Scotch 'n' Sounds; and Barrence Whitfield and the Volcano Suns open for the dB's at the Channel . . . On the 23rd, Sons of Sappho are at Johnny D's . . . Willie Alexander, the Jackals, and the Prime Movers are at Swift's on the 24th . . . The following night, Rick Berlin revives his dormant career at the Channel . . . On the 26th, Last Stand and the Neighborhoods are at the Rat . . . Dumptruck and Niteporter turn up at Swift's on the 28th . . . And on the 30th, keen Tommy Keene opens for Let's Active at the Paradise. □

THE BOSTON Phoenix

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WBCN'S MOST PLAYED ALBUMS

THIS WEEK	ARTIST	TITLE	LABEL
1	JOHN FOGERTY	*Centerfield*	Warner Bros.
2	DON HENLEY	*Building the Perfect Beast*	Geffen
3	THE KINKS	*Word of Mouth*	Arista
4	GENERAL PUBLIC	*All the Rage*	I.R.S.
5	DEEP PURPLE	*Perfect Strangers*	Mercury
6	THE J. GEILS BAND	*You're Getting Even While I'm Getting Odd*	EMI
7	BRUCE SPRINGSTEEN	*Born in the USA*	Columbia
8	CYNDI LAUPER	*She's So Unusual*	Portrait
9	JULIAN LENNON	*Valotte*	Atlantic
10	PHILIP BAILEY	*Chinese Walls*	Columbia
11	BRYAN ADAMS	*Reckless*	A&M
12	GUIFFRIA	*Guiffria*	MCA
13	JOHN CAFFERTY/ BEAVER BROWN	*Eddie and the Cruisers* (soundtrack)	Scotti Bros.
14	BRONSKI BEAT	*The Age of Consent*	MCA
15	ALPHAVILLE	*Forever Young*	Atlantic
16	FOREIGNER	*Agent Provocateur*	Atlantic
17	JOHN PARR	*John Parr*	Atlantic
18	THE NAILS	*Mood Swing*	RCA
19	HALL AND OATES	*Big Bam Boom*	RCA
20	BILLY SQUIER	*Signs of Life*	Capitol
21	ROD STEWART	*Camouflage*	Warner Bros.
22	DURAN DURAN	*Arena*	Capitol
23	LOS LOBOS	*How Will the Wolf Survive*	Slash
24	THE DEL FUEGOS	*The Longest Day*	Slash
25	THE HONEYDRIPPERS	*Volume One*	Es Paranza

BOSTON'S MOST PURCHASED ALBUMS

1	MADONNA	*Like a Virgin*	Sire
2	TINA TURNER	*Private Dancer*	Capitol
3	BRUCE SPRINGSTEEN	*Born in the USA*	Columbia
4	PRINCE	*Purple Rain*	Warner Bros.
5	DURAN DURAN	*Arena*	Capitol
6	CYNDI LAUPER	*She's So Unusual*	Portrait
7	CHICAGO	*Chicago 17*	Geffen
8	U2	*The Unforgettable Fire*	Island
9	BRYAN ADAMS	*Reckless*	A&M
10	FOREIGNER	*Agent Provocateur*	Atlantic
11	NEW EDITION	*Cool It Now*	MCA
12	DEEP PURPLE	*Perfect Strangers*	Polygram
13	HALL AND OATES	*Big Bam Boom*	RCA
14	BRONSKI BEAT	*The Age of Consent*	MCA
15	THE POINTER SISTERS	*Break Out*	MCA
16	THE HONEYDRIPPERS	*Volume One*	Es Paranza
17	HUEY LEWIS AND THE NEWS	*Sports*	Chrysalis
18	WHAM	*Make It Big*	Columbia
19	SHEENA EASTON	*Sheena*	EMI
20	THE FAT BOYS	*Fat Boys*	Sutra Records

WBCN'S MOST PLAYED SINGLES

DAVID LEE ROTH	*California Girls*	Warner Bros.
GEORGE THOROGOOD	*Gear Jammer*	EMI
JOURNEY	*Only the Young*	Warner Bros.

WBCN'S MOST PLAYED LOCAL MUSIC

THE BLACKJACKS	*(That's Why I Always) Dress in Black*	Throbbing Lobster
LINES	*Seeking Shelter*	Sideman
THE LOWGISTICS	*Kiss Me When You Leave*	Rampant Frog

BIG MATTRESS SONG OF THE WEEK:

STRANGLERS	*Skin Deep*	Epic

WITH A BULLET

Selected by Mark Moses, *Boston Phoenix* Music Contributor

"The Old Man Down the Road"/"Big Train (From Memphis)" (Warner Bros.) — John Fogerty

It's hard to believe that the leader of Creedence Clearwater Revival was intimidated during that band's late '60s/early '70s heyday because: (1) he didn't play guitar like Jerry Garcia (2) he didn't mouth off like Jim Morrison (3) he had the outrageous gall to dominate a band that included such enduring stars as his guitarist brother Tom, bassist Stu Cook, and drummer Doug Clifford. What's really hard to credit is that John Fogerty, one of the all-time past masters of basic American rock and roll, has taken nearly ten years to record his third solo album, *Centerfield*. It even seems likely that the initial single sides, though sturdy work, aren't the finest cuts on the record. However, "The Old Man Down the Road" and "Big Train (From Memphis)" do show that Fogerty has changed his attack very little a decade, except that now he isn't squeamish about it. Grounded in a simple, piercing guitar figure (a sly reworking of the hook to "Run Through the Jungle"), "Old Man" draws on folklore imagery of Old Scratch or the Big Hoodoo as a wandering stranger coming into town. It's especially piquant after you realise that the ominous, potent oldster is also Fogerty — a travelin' man no longer playin' with his travelin' band. "Big Train" (again with obvious echoes — this time of Presley's "Mystery Train") vividly evokes languid but restless youth in the Deep South — always a Fogerty specialty — punctuated by the frequent clarion call from the engines passing through toward higher times, better jobs, classier women, somewhere down the rails. Damned sharp from a Berkeley, California boy.

Live and on record

Bronksi Beat: it ain't necessarily so.

BRONSKI BEAT: DISCO AND DIFFERENT

You'd think disco purists would be exultant at seeing all their favorite dance-music styles — tropical fantasies, dub versions, powerful divas, even high-energy — move into the pop mainstream. That's acceptance. That's influence. But the hardcore disco crowd and its DJs want nothing of the kind. These fans choose exactly the records they hope that no one else will pick up on. They remember when to like disco was to be different. Unfortunately for them most musicians can't afford to remain different or even to play to difference, not with MTV and stations like WXKS to satisfy. Nonetheless, the English trio Bronski Beat have débuted precisely on the basis of being disco and different. Which is to say that most of their lyrics are nakedly gay and that they select songs to recognize no context but disco. They do a brief "Heatwave," with lyrics and score to honor Seventh Avenue's 1977 gay-bath classic "Miami Heat Wave"; they cry the closet blues in "Screaming" and "Junk"; they make sleaze out of Broadway by sludging the tempo of George Gershwin's "It Ain't Necessarily So" while singing it with the elegance of furs and gowns (undercutting Reverend Falwell with every word); and they do a bitchy cover of Donna Summer's "I Feel Love," speeding and simplifying its electronics so singer Jimmy Somerville can pretend he fits the original's ladybird design.

Ironically, the three best songs on *The Age of Consent* pull everyone else back in, though the lyrics ask whether the outsiders can take it. No sooner have the now acceptable electronic surges of high-energy in "Why" begun than Somerville is on those outsiders for being there: "Contempt in your eyes/As I turn to kiss his lips/ . . . You in your false security/Tear up my life." But Somerville assumes that everyone will accept him, for at the end of "Why," after six minutes of high-powered blast mixes (the 12-inch single has wilder mixes and more of them), he sings, "You and me together/Fighting for our love," and presumably by "you" he means those who just a few minutes earlier had contempt in their eyes. "Need-a-Man Blues" is not Donna Summer's sexy but lonely 1975 B-side, though to recall Summer's song helps a fan to grasp the extreme affectations of Bronski's song. The art-rock complications of the electronic rhythms scarcely balance the hysteria of Somerville's falsetto as he tries to render credible lines like "Sweet sweet sweet is the taste of a man/Evil, wicked or angel/Boys and heroes, lovers and men/Turning me upside down." The third song, "Smalltown Boy," hit as an import before *The Age of Consent* appeared. As sensitive and personal as the rest of *The Age of Consent* is heroic by blueprint (the rhythm is Montreal-style, with a solo electrobass, that city's disco support for ultrafeminine romance songs), "Smalltown Boy" allows Somerville to relive and relieve old lonely-boy hurts every dance fan can play a part in. He sheds his usual falsetto sheen and all the affects of context to sing in a scared, sobbing croon. But he's not so alone. On the chorus, the band joins in, careful to respect the paths of the solo bass, as if its soft textures represented loneliness. In "Smalltown Boy" Bronski don't make the rest of the dance-music world love it or leave; they make themselves share the lonely-boy essentials of everyone's rock and soul pasts — and do it without giving an inch of their disco context. It's not so different after all. **— Michael Freedberg**

LADYSMITH BLACK MAMBAZO: JOINING THE CULTURE CLUB

During much of the Christmas holidays I drove around with an eight-man Zulu choir in my car. Their pithy *a capella* music — from my cassette of Ladysmith Black Mambazo's Induku Zethu (Shanachie) — did not baffle me. Having listened to current African LPs, as well as African-inspired domestic pop and documentary recordings of tribal chanting, I was prepared for the music's talky, cyclical rhythms, its effortlessly catholic vocal swirls, its bewitching colorations. And since I'm an admirer of singers, the idea of eight South Africans conjuring with only their lungs, know-how, and folk arrangements seemed comfortable. The music — silky but fervent harmony voices coiling around a reedy lead singer that mute the usual contrasts between frontman and back-up, especially since the lead never grandstands — refused to accelerate in the stretch. Ladysmith Black Mambazo transfigured traffic, causing me to reflect that creeping along, like sailing fast and smooth around open curves, carries you home too.

Still, I was simply glancing off the choir, not penetrating its patterns. That may be okay; it might even suggest the intermittent connections in the ambient work of Brian Eno. Then that parallel grew annoying. What if an African listener reported that, for him, Jeffrey Osborne occasionally sneaked up and merely fluttered his senses? He would have slighted Osborne's voice out of cultural laziness. The language barrier here is irrelevant: English-speaking or not, North American and European fans appreciate Osborne's singing because they know the conventional patterns of Western melody. Healing ambiance, though lofty enough praise for autoharp solos, seemed too small a payoff for Ladysmith Black Mambazo, whose collective delivery is as robust and exacting as Osborne's. The choir's patterns demanded more probing.

The six pieces on side one show subtle permutations, but basically they feature an intricate groove of solo proclamation, group exaltation, and unfrivolous tongue-twirled flourishes. The accent of the harmonies and (often) unisons changes, for example, from a bass gospelish richness on "Mangosuthu," the first track, to a treble top-of-the-throat keening on the title song, which follows. On "Ithemba Lakho" the group doesn't so much respond to the lead's phrases as finish them. Gradually their enthusiasms take control and the lead skates around them, one voice furiously decorating seven. The melodic phrases are often brief; often they end with loud exhalations only to soar off again like conversation sung (not rapped) into dancing.

Side two adds more drama, risks more transgroove ambition. Perhaps the most succulent passage on the record is in "Ifa Lobukhosana," in which, after an orthodox hymn exposition laid out with particularly strong and engaged surges, the group swings into its loosest, sweetest syncopations. A falsetto trio weaves gulping, insistent staccato strains as lower voices burrow deep to a roiling bottom. "Watatazela" also steps out as distinct tongue-trills and jawbone grace notes punctuate the abandoned but always targeted harmonies. Then the group caresses a chorus. The words sound like "Baaa-beee — bay-bee, bay-bee." Not ambient.

— James Hunter

Ballet

Continued from page 1

the toes spread out, root into the floor; the sensitivity between the soles of the feet and the floor is exquisite. And there are limitations: you can't dance on the tips of your toes, as you can in pointe shoes; surface conditions of the floor affect how you negotiate turns and slides. These technical and kinesthetic considerations are relevant for the dancer, but there are matching aesthetic considerations for the viewer. The naked foot is a symbol of mortality. It represents the human body as earthy, primitive, and vulnerable. At the same time it is a reminder that, bipedal, humans walk the earth differently. Whereas the bare foot represents the common denominator in all human beings, the toe shoe, by contrast, is highly civilized, elevating the dancer into a special and sometimes superhuman realm. The toe shoe increases the distance between audience and performer.

Barefoot dancers don't navigate space the way slippered dancers do. Like instruments, their bodies resonate individually. It was without removing their soft ballet slippers that the ABT dancers got their feet wet in Taylor's *Airs*, the highlight of the company's varied repertory works. *Airs* is a nine-movement piece set to music by Handel; and in both music and dancing the phrases often end and begin in the same breath, creating a sense of change within continuity. The circling patterns of the dancers, the sweep of spine and arm, the meteoric spiraling of the women on their partners' shoulders — all this is celebratory. Here virtuosity never calls attention to itself. The dancing is fresh, unselfconscious, close to the heart of things — it looks like people dancing, not dancers performing. You can feel the air on the dancers' arms as they flower open at the end.

It is clear that the members of ABT *can* dance everything. The seven who appeared in *Airs* at the Wang projected the joy that is so characteristic of Taylor's optimistic works, and they did let the piece sing. Yet the Taylor company performances are closer to the ground. *Airs* has some alarmingly allegro sections. As with other Taylor works, such as *Aureole* and *Esplanade*, the choreography depends on the communication of an inherent momentum: the dancers must appear to be propelled into the air, across the space, and most important, in and out of the floor. It was getting down onto knees or hips and getting back up that looked foreign to these lovely ABT dancers, who are much more at home in the air. Taylor's vocabulary for the hands extends the generosity of a curve or the jutting-into-angles of the arms. ABT's occasional articulation of the "ballet hand," instead, was another indication of the pervasiveness of classical training.

Merce Cunningham's *Duets*, for six couples, is an upbeat, fast-paced work. Shifts in focus, unanticipated direction changes, and idiosyncratic arm play are accompanied by John Cage's rhythmic score, which includes percussion material by Peadar and Mel Mercier. Each couple's statement is recapitulated in a finale for all the dancers; and these duets distinguish themselves from pas de deux in the 19th-century vein, for a provocative androgyny gives the men an opportunity to dance as partners, rather than to present the ballerina. The verticality of spine and precision of line that characterizes much of Cunningham's choreography is more ballet-like than Taylor's work; consequently, it suited ABT better.

Whereas the appreciative interruptions of the audience were disconcerting in *Airs* (the movements never quite break but rather form a continuous whole), in the divertissements from acts two and three of *Raymonda*, the Black Swan pas de deux and the one from *Le Corsaire*, and the *Donizetti Variations* it was solicited — after all, these pieces were slated as showcases for the technical prowess of this company. Athleticism and Art (both with capital A's) were at war in all but *Le Corsaire*, in which the former "A" was so definitely victorious that the piece was sensational — unabashedly romantic, lusty. Martine van Hamel and Patrick Bissell dove into it with a burst of energy, radiant until the end. From the perspective of the modern pieces and this no-holds-barred *Corsaire*, the *Raymonda* divertissements — Baryshnikov's staging of Petipa's choreography — were mannered and staid, albeit properly. The veneer of aristocratic etiquette creates a surface against which the difficult maneuvers of the piece cause theatrical friction. Cynthia Gregory was sure-footed, her balance unwavering; Ross Stretton was apt as her partner.

Balanchine's *Donizetti Variations*, which ABT did for the first time this past December, at the Kennedy Center, has a posture similar to that of *Raymonda*. The choreography, however, is more intricate in a musical sense, with symmetrical and unison movement being broken up into contrapuntal interweavings of groups, and trios in which one dances against two or all three canonize. The use of the pointe shoe is extensive and brilliant — it punctuates, taps, and acts as a fulcrum as well as being that tiny pedestal on which the ballerina balances. Balanchine's pointe work often reminds me of the work of the great tap dancers (elegant Fred Astaire on the one hand and earthy Sandman Sims on the other), because through it the feet speak with their own rhythms and timbres. There is a section in *Donizetti* in which a naughty ballerina breaks character and sneaks downstage center, where she performs an allegro phrase to a slow, mellow trumpet passage. Such a dramatic non-sequitur in an otherwise plotless ballet forces one to take stock of the notion of coherence in dance — it is, Balanchine would seem to suggest, more a matter of faith than of nonverbal semantics. The second performance of *Donizetti* was cleaner than the first, but I missed a certain edge in both.

The Black Swan pas de deux, with Cynthia Gregory and Fernando Bujones, was much adored by the audiences, and Lynn Taylor-Corbett's *Great Galloping Gottschalk* allowed the young dancers to ham it up and have fun. Humorous isolations of body parts in the third-movement trio, and the one-upmanship of the fourth-movement duet, in which two young men also play to the audience, made the piece a natural finale to the first two evenings.

If the ballet excerpts glorified the athleticism of the company, Kenneth MacMillan's sumptuous *Romeo and Juliet* provided the counter. The lavish, multilayered draping of Nicholas Georgiadis's costumes — gilded auburns, lava-steamed earth tones, dappled greens — was different for each character, complementing the degree to which the corps concept was discarded in favor of treating the crowd as individually motivated actors. Originally choreographed in 1965 for the Royal Ballet, MacMillan's *Romeo and Juliet* is a feast of color and texture, a kinetic canvas on which the painter/choreographer creates moments of intense import — spatters of drama whose logic works narratively but is weak in the aesthetic dynamics of pacing. The quieter dancing and mime in between is acceptable, if not always exciting.

MacMillan's ballet is not a translation of Shakespeare into the wordless language of dance but rather a vehicle through which relationships are explored. There is Juliet's triangulation with her parents and Romeo; there is the trio of friends, Romeo, Mercutio, and Benvolio, whose ruffian bravado belies the intense loyalty of a street family; there is Juliet's nurse, whose ambivalence (should she aid Juliet in her alliance with Romeo, or Juliet's parents in making a proper match for their daughter?) is pivotal to the evolution of the plot. The unveiling of these relationships occurs in the composite of plot-forwarding major action, mime, divertissements, and pure dance sequences (the function of which is to render emotion explicit).

Repeated viewings of this ballet make it apparent that the timing of the performers is essential to the success of the moments MacMillan has chosen to highlight. At times he builds suspense through stillness. At the Capulet ball, Romeo and Juliet gaze at each other from opposite sides of the room; in the balcony scene, they are again riveted on each other, this time separated in vertical space. Their silence — their distance — allows our projections of feeling to accumulate; their union is the more pleasurable for our anticipation. Later, when Juliet is about to obtain Friar Lawrence's sleeping potion, she sits on the edge of her bed, toes dutifully pointed, legs parallel, back ramrod straight. Frozen, fearful of the consequences of whatever she does next, she resists dancing to the insistent crescendo of Prokofiev's score. MacMillan's staging creates such a contrast between the dynamics of music and dance, one has to assume that the music is pouring from Juliet, that her inner context is being revealed. This daring maneuver works better than some of the broader strokes, stylized extensions of gesture that amplify moments to excess — the deaths of both Mercutio and Tybalt, for example. Particularly in the latter case: Tybalt, who has been stabbed by Romeo's avenging sword, leaps and falls, gets up, falls down, rolls over and flops, repeats this action in the other direction, gets onto his knees, drops, does manage to grab his sword, finally dies. People around me laughed — not out of nervousness, but because the belabored death scene crossed that precarious line from high drama into melodrama.

Lady Capulet's thigh-and-ground-beating grief over attractive nephew Tybalt's death is equally unreal — suspension of disbelief can go only so far. What makes her action stranger, in retrospect, is her hanging back so long from Juliet when her daughter lies seemingly dead in her bed chamber after drinking the sleeping potion. Bad enough to run hot and cold, but what mother wouldn't run to the body of a child she once carried within her own? And why does Romeo wait so long to run to the body of Mercutio? Maybe he is waiting for a musical cue, but the delayed action fails to build the dramatic momentum that we've seen earlier between Romeo and Juliet.

On the other hand, the dueling scenes in the marketplace are elaborately choreographed, and the detailed manipulation of the crowds is masterly. And the two pas de deux for Romeo and Juliet are passionate. In the bedroom, Juliet arches, falling into Romeo's arms as he kneels; in a beautiful arc he then sweeps her back up onto pointe. There is a vulnerability in both pas de deux, a sense that the young lovers are ready to embrace not only each other but everything that goes with this endangered species of romance. Juliet's role calls for constant exposure of the throat, in arches of the spine and in sideways tilts of the head as Romeo kisses her neck; there's an animal surrender in the choreography. In death as well as in love, on a cold stone slab as well as a warm bed, the open-throated gesture is echoed: Juliet's arms and head dangle back over the edge of her bier, lifelessly reaching toward her still warm Romeo. MacMillan has chosen to end things here rather than have the warring families enter the scene. The story narrows rather than broadening; it becomes an intensely personal one. There are just two dead lovers among the dead, and nothing more.

The ABT Juliets were quite distinctive. Susan Jaffe was the warmest: her passionate Juliet was an adolescent character in whom the awakening of a mature, ardent feeling made her appear a natural at love. Amanda McKerrow, who replaced the injured Leslie Browne, made her début in the role as a fragile creature whose opening dance with the nurse revealed the delicate nature on which fate would play. Cynthia Harvey had the most wonderfully graceful awkwardness. Her coltish Juliet was very youthful and touching; to her, love seemed utterly new, untried.

I was disappointed in the Romeos because none was sufficiently boyish. Yet Ross Stretton, the most mature and actorly dancer of the three, was the most ardent, and he and Cynthia Harvey generated the hottest chemistry. Handsome Kevin McKenzie and Susan Jaffe were most convincingly typecast.

Danilo Radojevic, Johan Renvall, and Gil Boggs were all spirited Mercutios. Radojevic being particularly cocky in his quicksilver dancing. Of all the solos, Mercutio's dances were the most exciting. Despite the sometimes overabundant emphasis on pyrotechnics in ABT's repertoire of shorter pieces, these physically exuberant displays were welcome amid this sometimes understated *Romeo and Juliet*. □

Cynthia Harvey and Fernando Bujones in Donizetti Variations *: that tiny pedestal on which the ballerina balances*

India

Continued from page 2

enigmatic landscape. This unleashed curiosity, this hunger for the exotic, is the happier side of True Brit exploration — and it lies at the core of Lean's artistry. When reviewers dub such shots as a train chugging between a vast orange wash of sky and a cupola of a palace "travelogue stuff," they make me wonder how many travelogues they've seen. Lean's vistas have a deep, burnished luster that promises not just refreshment or delight but secret knowledge and release.

Even as the train hurtles to Chandrapore, Lean is conducting a comedy of disbelief inside the plush compartments, as the proper Anglos, Collector Turton (Richard Wilson) and his wife (Antonia Pemberton), introduce Adela and Mrs. Moore to the world of the "sahib" (pronounced, like the automobile, "saab"). At first, Mrs. Moore and Miss Quested seem to have swallowed imperialism's press releases: they believe that the English motto is the one emblazoned on the train they're riding in: "India's servant." They're shocked by the callousness toward Indians that the English wear like a suit of armor, and they're not prepared for their own questioning to be taken as naïveté. Judy Davis and Peggy Ashcroft are such skillful actresses that with gestures as economical as a stiffened spine or an averted glance, they're able to get across the changes in their characters' con-

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India

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sciousnesses — Ashcroft's Mrs. Moore toward an all-encompassing appreciation of the universe that makes everything from the custom of marriage to the clash of races seem all too finite and trivial, and Davis's Adela toward a rejection of propriety and status that will leave her unprotected and alone. It's the early establishment of their dual point of view that allows Lean to forge ahead with some of the most adept editing since his whirlwind Dickens adaptations of the '40s, *Great Expectations* and *Oliver Twist*. After the train pulls into Chandrapore Station, he depicts in swift order the warmth and excitement Adela feels when she's about to see Ronny, the pride with which she masks her disappointment when he dashes off to Collector Turton's welcoming committee, and the two women's befuddlement about why the collector (and Ronny) are considered so important. When a monkey on the terminal roof sneaks a peek at the regal goings-on, you realize that Lean is insinuating yet another point of view — that of the unruly and unconquerable wilderness.

Lean is often criticized as an impersonal director because his attitudes are at once romantic and ironic. What this criticism tells us is simply that his personality is an elusive one. *A Passage to India* shows the strength of his Olympian manner — his ability to encompass multiple perspectives. Indeed, it's fun to watch the characters' different world views intertwine as if they were threaded on a loom. Our heroines can't get inside the sahibs' compound without having their procession crash into the bicycle of the Mohammedan Dr. Aziz (Victor Banerjee). Before long we're sharing the Moslem Indians' hate/love for the English and their fantasies of reviving an Empire of One's Own — in this case, the Mogul Empire. Inside the sahibs' compound, the British act out a transplanted suburban life, with streets named for Trafalgar and Wellington and Kitchener. Escaping from a pitiful musicale, Mrs. Moore runs into Aziz again, this time at a mosque, where she savors for the first time the timeless ambiance of India, and so impresses Aziz that he feels he's found a soulmate. Soon afterward our two heroines make the acquaintance of the honorable plodder Mr. Fielding, the principal of the government college, who's impatient with twaddle like racism and insists that the only way to know India is to know Indians. It's at Fielding's scruffy college flat that Adela, Mrs. Moore, Aziz, and the "inscrutable Brahman" Professor Godbole (Alec Guinness) all meet. And it's under the benign auspices of this gathering that Aziz, swept up in good feeling, invites everybody to visit his home — and then, to hide his embarrassment over his hovel, suggests instead a trip to the Marabar Caves.

"What did happen at the caves?" is one of the most famous riddles in English literature, or at least in English classes, and it was reportedly the very first thing Lean said to his prospective producers when he learned that they had secured the rights. But Lean knows that the central question — what causes Adela to accuse Dr. Aziz of attempted rape? — will become important only if he nails down the facts that are *not* in question. So, up to the point of crisis, he succeeds in turning the trek to the caves into an engrossing comic nightmare, a crystallization for the film's major themes.

The paradox of the Marabar expedition is that it requires each character to act atypically while revealing more of himself or herself than at any other point. Even before the actual trip, the caves inspire riddle upon riddle. Professor Godbole, a religious master who's delighted to explain Hinduism's cyclical view of existence, through reincarnation to nirvana, grows mum on the subject of the caves; their dumfounding starkness clouds even his joyous acceptance of an infinity beyond our ken. Dr. Aziz, so completely cowed through most of the movie by the combination of British arrogance and British politesse, must organize the travel arrangements as if he were part of the Raj. Yet he does so with an exuberance that is strictly Indian. As if it weren't enough to cook an elaborate luncheon in the Marabar Express's toilet and bring along Harvey's port bottles to clink incongruously in the noonday sun near the caves, he hires a grandiose painted elephant to carry Adela and Mrs. Moore along with him, like the guests of an emperor. It's these women, though, who endure the most immediate psychological crucibles. We learn that the expansive spirit of the eminently reasonable Mrs. Moore has masked a severe claustrophobia that takes her unawares. The one cave she enters fills her with the fear that Eliot (via John Donne) found in a handful of dust — the comprehension of the universe that had been the source of her greatest strength dizzies and overwhelms her. For her part, Adela, once removed from Chandrapore, acknowledges to herself that she doesn't love Ronny and that she could never be a sahib's wife. With an intimacy steeped in erotic feeling she starts to open her heart to Aziz — and then, recoiling from her own emotions, hallucinates his attempt at sexual assault.

Up to this point, the film is a brilliant whole; thereafter it is brilliant only in parts. What's missing most of all is the suggestion that Adela's breakdown might be caused, at least in part, by the same existential terror that afflicts Mrs. Moore. Lean builds acutely toward her panic, but only as a classic case of Freudian hysteria. From the moment of her imagined rape, Adela suffers from an echo, yet Lean never finds any dramatic way to link it with the sonic boom that crushes Mrs. Moore. Although he lavishes his enormous pictorial resources on maintaining Mrs. Moore as a karmic presence, he fails to establish her importance to the outcome of the drama — largely because the connection between her experience and Adela's is badly frayed. With Adela's crack-up too carefully delimited and Moore's decision to leave India made too peremptory and baffling, the trial of Aziz is reduced to a message drama like *The Jewel in the Crown*. It's exciting in its own way, and it allows a couple of flashy, elegant actors, Art Malik (from *TJIC*) and Rohan Seth, to portray with ardor Moslem Indians who are made of sterner stuff than is Aziz. But it breaks off the threads before the full tapestry has been woven.

What holds the film together even after the story line deteriorates are the performances of Peggy Ashcroft, Judy Davis, and Victor Banerjee. Ashcroft's Mrs. Moore is wise without being pompous, sympathetic without being drippy; and during and after the trip to the caves, she can, without warning, look awesomely startled, as if Mrs. Moore had been shaken to her soul. By contrast, Judy Davis's Adela is a bit of a changeling: she can look attractive or homely, razor sharp or dull — and all the gradations in between. Davis manages something very few actresses can: she gives a vivid portrayal of a character in transition. Her most memorable look defines fuzziness, with her mouth opened wider than her eyes, her head tilted to one side, and even her stride gone askew. Still, you always sense Adela's intelligence taking these strange scenes in and sorting them out. When, during the trial scene, she manages to pull herself together and set the record straight, it's a victory of clarity for both the actress and the character.

The riskiest piece of acting of all is Victor Banerjee's as Aziz — and he's the one who turns the tapestry into a magic carpet. Banerjee gives a commanding upper-register performance. Aziz, who's continually being caught between his admiration for the British and the anguish that results when they injure him, is a painfully transparent man: he'll turn himself inside out in the hope that frankness will bring friendship, and then he'll prevaricate to protect his (and other people's) feelings. His lies are so feeble they're touching. Banerjee's Aziz is volatile — from the start, there's fire as well as warmth in his character. His confluence of humors exaggerates his every emotion: with his eyes and mouth widening and tracks of worry wrinkling his forehead, his face seems full of exclamation marks. Yet he can have an appealing softness, too, whether remembering his late wife or cooing over Mrs. Moore. After the trial he seems molten hot, and yet, by the end, he appears tempered. He's found his equilibrium and become a man at peace.

There's a majestic calm to Lean's craftsmanship as well. He's made some questionable choices, most grievously in having Alec Guinness play Godbole as comic relief. But to Lean, there must be something silly about a man who places such complete faith in the working-out of an unseen Destiny, and Guinness's droll timing can be wonderfully amusing — as when he tells Fielding that Aziz is demanding 20,000 rupees in damages. "Twenty thousand rupees?", Fielding blurts out in disbelief. Godbole's look gives assent; he flips out his umbrella, then adds, as he exits, "and *costs*."

A Passage to India has the heavy orchestration Lean is known for, and at times the heavy hand — when Aziz and Adela clasp hands in close-up, it's like a heterosexual turn on *The Defiant Ones*. But the movie is also full of grace notes — scampering bits of wit — and moments of peak emotion. In his *New York Review of Books* essay, Noel Annan outdoes Beckett in his demands for fidelity to the text, and he ends by comparing Lean with the brusque businessman of the Wilcox family in *Howard's End*. A more apt reference from the same book would be Margaret Schlegel's motto, "Only connect the prose and the passion and both will be exalted." At his best, that's what David Lean has always done. In *A Passage to India*, he does it again. □

Alec Guinness: playing Destiny for laughs

Russian

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subtly couched parody of the sclerotic world of the Kremlin.

Igor Talankin's 1978 *Father Sergius* (January 21), on the other hand, an earnest, stodgy, plodding version of a Tolstoy story, may be more typical of run-of-the-mill Soviet *Masterpiece Theatre* productions. *Father Sergius* is a parable about Stepan Kasatsky, a typical Tolstoyan hero who's desperate to sink his faith into something but who keeps getting disillusioned. He pledges his life to the czar, but the imperial lecher has an affair with his wife; he enters a monastery but finds that his worldly ambition is sleeping, not vanquished; he becomes a renowned hermit, but after years of holiness he gives in to his lust. In the end he adopts the Tolstoyan value of living for God by living for other people; in Siberia, he teaches children, heals the sick, and grows vegetables.

Talankin uses the faded chapter titles from an old edition of the story to structure his narrative — in fact, he sticks so close to the text he drowns in it. If there's any appeal in filming this chronicle of successive crises-of-conscience, it ought to lie in presenting the extremities of Kasatsky's torments; Sergei Bondarchuk's performance, however, is oddly muted. He looks perfect — his colossal beard a conspicuous advertisement for his self-denying faith, his eyes deep shafts of doubt. But Tolstoy's Kasatsky is a man so determined to squelch his own longings that he chops off his own finger when an attractive woman tries to seduce him; Bondarchuk's regal placidity offers no window on such turmoil. He never takes us inside his character's questing mind, and Talankin hems him round with portentous thoughts — "Why do I go on living?"; "I must end it all"; "There is no God" — voiced over as he trudges across the steppes. That's final evidence of *Father Sergius*'s conventionality: the land, in Talankin's film, is static, inert, a neutral backdrop for Kasatsky's pilgrimage rather than a participant in it. Tolstoy's smoldering fable deserves a more impassioned director — Tarkovsky, with his faith in his own baroque vision, might have been the one to fire it up. □

Borzage

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marriage vows with each other, alone. This is a recurring motif in his films, the blessed union that is sanctified not by the presence of a religious or civil authority but by the intensity of the love the couple have for each other. For Borzage, these overhead shots are a God's-eye view, a clear indication of the director's belief in the divine nature of the highest plateaus of romance.

Yet there's nothing ethereal about these love stories. A member of a large immigrant family, Borzage went to work in the Utah coal mines when he was 12 years old; this deprived background may explain why, in a Hollywood that dealt with a mostly romanticized realism, he was interested in very realistic romance. When the lovers in *Seventh Heaven* mount to their seventh-floor garret, he uses an extraordinary elevator shot to follow them up all seven flights of stairs — a shot whose rising duration not only expresses the exhilaration of the lovers but also describes the grimy particulars of the house they live in. Elsewhere, Borzage's lovers are threatened by war, fascism, enervating poverty, and marital violence. He invariably plays out the implications of these troubles; no other director kills off his lovers as frequently, so it's always a great relief to see both lovers in a Borzage picture survive the dénouement.

The lovers in *A Man's Castle* (1933) have got nothing but trouble — they're a pair of down-and-outers who meet on a New York park bench at the height of the Depression. This film is a great example of Borzage's ability to evoke symbolic echoes from realistic detail. The opening sequence, a pan down from skyscraper roofs to the feet of a man feeding pigeons, up to his face, and over to the woman huddled next to him, breathlessly condenses the film's basic movements and conflicts. Not only does it set the scene (boy meets girl in Central Park), it implies a mood of fallen grace and the preordained unity of the couple. Bill (Spencer Tracy), the proud tramp who helps out the starving, naïve Trina (Loretta Young), struggles to avoid getting involved. And the life they lead in a jumble of shacks at the foot of the Brooklyn Bridge only increases his reluctance. But a moonlit swim by the base of the bridge, a moment of intimacy on a rickety bed, and a final declaration of love bind the two with a power too strong to fade away. The final image, a crane shot that caresses the lovers in a boxcar, is one of the most moving (and most mobile) in the Borzage canon.

Borzage could fill an assignment when called upon to do so, as in his 1936 *Desire*, a glossy entertainment typical of Paramount of the period. This story of an American car manufacturer (Gary Cooper) chasing a jewel thief (Marlene Dietrich) from Paris through Spain has moments of romantic intensity, but

they're subordinate to the chase and the comedy. *Three Comrades* (1938), on the other hand, despite an F. Scott Fitzgerald screenplay, is echt Borzage. In what came to be known in the parlance of the Red Scare as a "prematurely anti-fascist" movie, Borzage made an entire political critique without raising a single specific ideological point. Set in Germany during the days after World War I, the movie depicts political crises in the background, but Borzage's focus is on three close friends — Erich (Robert Taylor), Otto (Franchot Tone), and Gottfried (Robert Young) — and the girl, Patricia (Margaret Sullavan) that they all, in one way or another, fall in love with. For the three comrades, veterans of the First World War, the only way to survive the turbulence of the times is to stick together. When Erich falls for Patricia, an impoverished aristocrat kept by a crass rich man, they form their own society based on a mixture of love and friendship. The fellowship of the three comrades and the love of the romantic couple form the basis of Borzage's ideal world, and when Erich and Patricia marry, in the tavern where they all like to hang out, only the four are grouped around the minister. Borzage shoots the scene from outside, through a windowpane, and the slats frame the friends in a privileged space and time. It's a brief moment; fascism and poverty will intervene to take their toll. Yet the film's stunning ending dramatizes Borzage's belief that the religious power of love can overcome anything — even history. (*Three Comrades* also includes one of the most bizarre moments in this director's films, a sanctified murder similar to one in *A Man's Castle*. Apparently, Borzage was more than willing to let man act as an occasional divine agent.)

Back in 1932, Borzage had gotten a whack at two of the most famous lovers in modern literature, Frederick and Catherine of *A Farewell to Arms*, and he turned out what is probably the best screen version of Hemingway we have. Suffusing the story with his peculiar mixture of worldliness/unworldliness, Borzage was able to put his own stamp on the material without doing violence to Hemingway. The movie provides a good example of the director's particular photographic style: though the backgrounds in his films are detailed, he always threw them into soft focus, lighting the foreground so his characters, particularly his lovers, would stand out sharply.

Two of the movies in this series are flat-out masterpieces: *History Is Made at Night* (1937) and *The Mortal Storm* (1940). *History*, especially, is a peculiar masterpiece at that. Irene (Jean Arthur, in one of her best performances) wants to leave her cruel rich husband, even if she must give up his money and go back to work as a model. Paul (Charles Boyer, also at his best) is a head waiter who through coincidence manages to rescue her from one of her husband's traps. Across two continents they run from and after each other, never quite managing to be alone. The movie builds from an almost casual set-up to a melodramatic ending verging on cliché — lovers trapped on a crippled ocean liner. But in Borzage's hands this ending, with its sudden reversals and surprise twists, hits with a rare power, one emotional punch after another. The plausibility of the husband's cruelty, the capacity of the rich to manipulate the unrich (Borzage's oblique social criticism again), the desperate willingness of the lovers to forsake everything for each other — these are so convincing that the film ends with an abstracted quarter hour of cathartic replay (worked out with tremendous symbolic force) of universal stymied love.

Set in January of 1933, *The Mortal Storm*, Borzage's most overt anti-Nazi film, singles out the family of Viktor Roth (Frank Morgan), a university professor in a small city in southern Germany, as an examplary loving clan beset by history. Opening scenes of homy togetherness, played with a light comedy tone, give way to terrible emotional violence. Roth's daughter Freya (Margaret Sullavan, more luminous than ever) tries to carry on a romance with family friend Martin Breitmann (James Stewart) while her half-brothers and an old flame, Fritz (Robert Young), join the Nazis. What makes *The Mortal Storm*'s terror so frightening is Borzage's locating it at the heart of the family. As each horror is perpetrated, including the imprisonment of non-Aryan Viktor in a concentration camp, the director refuses his Nazis the relief of caricature. They remain too real.

Borzage's style was never more assured than in *The Mortal Storm*, and it's in that style that we see his prescription for hope. When the elder Roths are allowed a moment's visit in a dark prison room (but not allowed to touch), Borzage lights and modulates the performers so delicately, their faces floating in the gloom, that we can almost see their love surviving its awful circumstances. Throughout Borzage links Martin and Freya with images of nature — the birth of a calf, the felling of a tree — and especially with snowfall. And it's snowfall that ends the film, blanketing the deserted Roth home, filling in the footsteps of departed family members, blessing their memories of happiness with a memento of the lovers' passion. Their union, a manifestation of the divine in nature, is an immortal flame that will eventually burn away hatred. It was a remarkable display of hope for 1940, especially from a man who understood so clearly what was happening in Germany — a statement that could be made only by the screen's heartiest proponent of hope, faith, and love. □

Jazz

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however, Moss is able to make vocal sounds work in this free-form context. On "All the News," for instance, he and Phil Minton suggest *Endgame*'s Nag and Nell chanting a mantra (or is it Jerry Lewis meditating before a telethon?); and if a lead line is required for the multitracked Steinberger bass of Tacuma, I'll take Moss on "The Man with the Rain-Colored Legs" over the mannered recitation "There He Stood" (speaking of bad poetry) from the last Tacuma album. Both *Full House* and *Pulse* require more than a passive effort from the listener, and both sound best when sampled a track or two at a time; but then, that is one advantage records have over live performance.

* * *

Those looking for music to intersperse between Jackson and Moss cuts, as well as listeners with more straight-ahead tastes, can also find albums of interest among recent releases. Boston-area fans should be particularly grateful for the appearance of *Alter Ego* (Sunnyside), wherein pianist James Williams leads a sextet, since it serves as a memento of the driving "Blue Note-style" jazz that Williams delivered with regularity at the Willow and other local avenues before moving to New York last November.

Unlike the pianist's three Concord albums, trio and quartet affairs that drew heavily upon pop standards, *Alter Ego* is a writer's date. The seven compositions are by either the leader or Donald Brown, a friend of Williams from Memphis who succeeded him first in Art Blakey's Jazz Messengers and more recently in various local rhythm sections. Williams is justifiably effusive about Brown's two contributions, "Havana Days" and "Waltz for Monk," for they are indeed the most distinctive lines on the session, though the leader also has a knack for uncluttered ballad writing ("A Touching Affair" and the title track). Each piece is enhanced by thoughtful arranging touches that exploit the possibilities offered by a three-voice front line wherein Kevin Eubanks's guitar is joined with the several reeds of Billy Pierce and Bill Easley. Pierce is heard on soprano and tenor saxes; Easley at one time or another blows flute, alto flute, clarinet, alto sax, and tenor sax. The options chosen by arrangers Williams and Brown include tenor, clarinet, and guitar in unison on "Black Scholars"; alto flute, soprano, and guitar stating the theme in turns on "A Touching Affair"; and the accordion-like blend of soprano, alto sax, and guitar on "Havana Days."

With a solid rhythm section of bassist Ray Drummond and drummer Tony Reedus, *Alter Ego* maintains a brisk pace and an affirmative temperament. The

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Jazz

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solos, however, tend more toward the acceptable than the exceptional, suggesting that the studio may have drained some of the spirit these players bring to their live sets. Or would a personnel adjustment, such as Alan Dawson in place of Reedus, have made the difference? These reservations aside, *Alter Ego* gives numerous indications, from the telling intros on "Black Scholars" and "Fourplay" to the fresh piano solo on "Waltz for Monk" and the overall concern for pacing, that Williams is more than prepared to take on the Manhattan scene.

Amina Claudine Myers is a less familiar performer in these parts, though any who heard her piano and vocals with Lester Bowie's quintet at the Modern Theater a few years back, or as a solo artist in Northampton the following summer, should be convinced of her skill and magnetism. Much of her audience appears to be European, as is the case with so many younger musicians. Two winters back, while touring with a trio, she recorded in Italy for Soul Note; a year later, with different personnel, she stopped in Germany to cut another album, *Jumping in the Sugar Bowl* (Minor Music).

Those who dismiss Myers as too abstract on the basis of her longstanding affiliation with Bowie, Muhal Richard Abrams, and other members of Chicago's AACM will be astonished at the "inside" talents she displays here. There are open-ended passages in compositions like "Sugar Bowl" and "Cecil B," but they are of the hypnotic modal variety that Herbie Hancock favored back in 1963. In other words, nothing Myers plays should scare anyone away; on the contrary, her stabbing rhythms and pervasive blues inflections are extremely enticing. Gospel music is at the root of everything she does; even the rubato ballad "Mind Chambers" has a Pentecostal edge. One piece, "Cameloupe," employs organ, and her quietly building lines on this often problematic keyboard leave me wanting more.

Two factors make *Jumping in the Sugar Bowl* superior to last year's *The Circle of Time*. Thomas Palmer (bass) and Reggie Nicholson (drums), two new names, are more compatible both with each other and with Myers than counterparts Don Pate and Thurman Barker were on the Soul Note album. Myers's vocals are also less mannered here, though she puts the quirks in her delivery to good use on the wordless chant "Guten Morgen" (described in the liner notes as "a tongue-in-cheek play on the universality of music"). "Another Day" is especially captivating, both as an example of Myers's straight singing and for the way her music elevates a pedestrian Catherine Bowne lyric. There is many a jazz singer and pianist I would trade for Myers, and I suspect that many listeners would agree if given the chance to hear her. Those who fail to locate *Jumping in the Sugar Bowl* in area record stores should bear in mind that it, plus the Shannon Jackson, David Moss, and James Williams albums, can be ordered from New Music Distribution Service, 500 Broadway, New York, New York 10012. □

State

Continued from page 3

ping of well-tailored board members) and the high-rococo venue, there's no question the Ballet's press conference was last Thursday's high-class event — HELLO MY NAME IS tags notwithstanding.

And well it should have been. Bruce Marks, who beat out a field of 50 (including acting Ballet director Bruce Wells, who has since been named associate artistic director), comes with a fine pedigree (former American Ballet Theatre soloist and guest performer with the Royal Danish Ballet, and most recently director of Ballet West) and a fine sense of the right thing to say. He didn't pussyfoot around the issue of the Ballet's well-publicized woes (including Violette Verdy's huffy resignation and the alienation of affections between the company and the board) — in fact, he began his statement by saying he was a little leery of coming into the middle of the mess.

"We have everything here," Marks said. "All we have to do now is to do it together." Hint, hint. Marks promised an eclectic program with a lot of attention given to avant-garde work by local choreographers, something he's tried successfully in Salt Lake City with Ballet West. This also, he suggested, could "do something to the young people of Boston." Like maybe awaken them to the notion of the Boston Ballet.

If half the raves about Marks are true ("His references say, 'Wow!' ", said board chairman John Humphrey), the Ballet is in good hands. And maybe a male artistic director (and a tough guy to boot — his dad is a truck driver in Brooklyn) will have better luck tussling with the Fortune 500 fellas who dominate the Ballet board than did Verdy and Ballet founder Virginia Williams.

* * *

Now the bad news

Here's another chapter in the continuing Saga of the Disappearing Space. Remember a few weeks ago when I reported with pleasure that the Basement Gallery, booted out of its downtown digs a few months back, had found a new spot in the Fenway? Well, it was true when I reported it, but about 24 hours later it wasn't. Apparently, according to Basement director Scott Bruce, a medical-supply company scooted in with a better offer at the 11th hour, and, well, you know the rest. Back to square one. What's left of the Basement — mainly esprit de corps at this point — is operating out of a 40-foot cabin cruiser that a happy patron donated to the gallery (I can't figure it out either). Bruce says that for the moment the gallery will just produce shows (video stuff in particular) while looking again for a home. □

Uncle

Continued from page 4

plaints, in this carefully balanced production, from time to time make our sympathies twitch. Chekhov, it's worth remembering (as director Cartier obviously does), did not judge his characters; he bore them witness.

The Huntington's period renderings are almost always attractive. If, in fact, it were possible to leave a theater humming the sets, the company's designers would already have compiled an album of greatest hits. But some of their elegantly mounted offerings have been marked, like Chekhov's Yelena, by a posturing listlessness that makes opulence seem an end in itself. This *Uncle Vanya*, conventional as it is, defies the clotheshorse tradition: it's all dressed up, with somewhere significant to go. Neither does it succumb to the notion that because Chekhov chronicled the malaise of a dying order, his characters should inhabit the stage as if it were a tomb. Here the corpses pulse with tragicomic life, even as the eulogy sounds. □

9 days a week

edited by Lisa Deeley Smith

SATURDAY 19

For the **dB's**, "pop" never denotes "artificial" — whether they're manhandling a tough original like "Spy in the House of Love" or covering "All Night Long," Peter Holsapple and his cohort never stray off into easy cuteness. Their ever-improving live show comes to the Channel, 25 Necco Street, Boston, tonight. Tickets are $4; call 451-1905.

SUNDAY 20

Tonight's concert by the **Dinosaur Annex Music Ensemble** is crammed with two premières (artistic director Scott Wheel's *Pocket Concerto* and Richard Busch's opera *Das Wiederherstellungsmittel*), Virgil Thomson's *Collected Poems* and *Six Recent Portraits*, and a talk by Thomson himself. The talk begins at 7:30 p.m., the concert at 8, at First and Second Church, 66 Marlborough Street, Boston. Tickets are $6, $4 for students and the elderly; call 262-0650.

MONDAY 21

After our leader is sworn in again today, some local poets are going to be swearing (or at least making sarcastic remarks) at the **"Poets Counter-Inaugural."** President Christina Robb's cabinet includes, among others, David Scondras, Susan Redlich, Jack Powers, and the Wombat; music is by Joseph Morris, Mark Harvey, and John Burroughs. It starts at 7:30 p.m. at St. John's Church, 33 Bowdoin Street, Beacon Hill, Boston. Admission is $1, to benefit St. John's food programs; call 227-0845.

TUESDAY 22

We're sure some readers used to have (or still do have) fantasies of singing like or being sung to by a troubadour; if you're clear-headed enough to wonder *what* those guys were singing, stop by the Fogg Art Museum, 32 Quincy Street, Cambridge, to hear Robert Labaree perform **"Troubadour Music of the 12th and 13th Centuries"** at 12:15 p.m. His concert is free with museum admission of $2, $1 for students and the elderly; call 495-7768.

WEDNESDAY 23

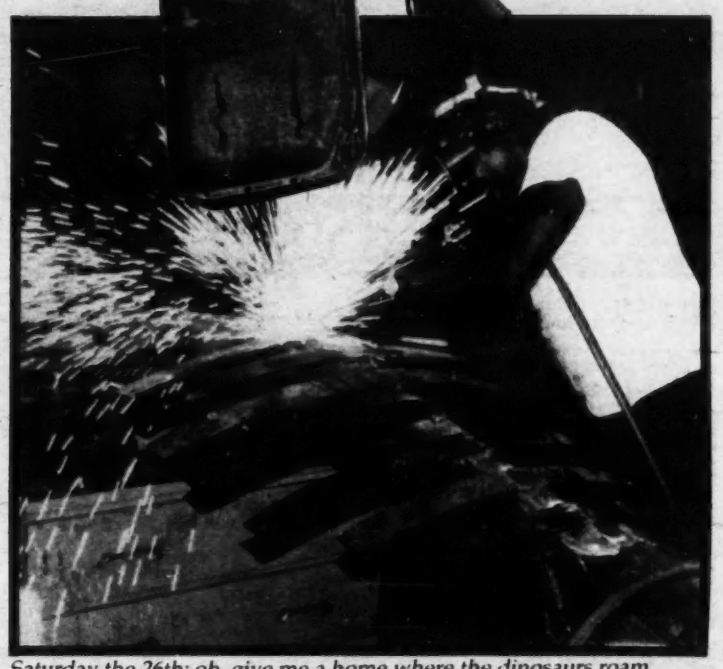
The Somerville Theatre, 55 Davis Square, Somerville, has been running an three-week, 18-film series entitled "Cops and Robbers," and though it features such immortals as *The Godfather* and *The Godfather II* and Godard's *Breathless*, the *undiscovered* classic on the list is today's feature, ***The Long Good Friday***, a 1982 British import about a cockney crime boss (Bob Hoskins) who tries to hold his empire together despite the intervention of everyone from the American Mafia to the IRA. It's bloody gripping, bloody funny, and bloody bloody, and it plays today and tomorrow at 5:50 and 9:40 p.m. The co-feature, *The French Connection*, plays at 4 and 7:45 p.m.; call 625-1084 for more details.

Tom Robinson's charisma is arguably best displayed onstage — not that having a storehouse of punk's most acute political songs hurts him any. Impure pop for all people, war babies included, at the Paradise, 967 Commonwealth Avenue, Boston, at 8:30 tonight. Call 254-2052.

THURSDAY 24

Feudal 17th-century Japan seems a ripe and exotic setting for a left-wing British playwright, but we of the People's Republic of Massachusetts get to see it all in ***The Bundle.*** Studebaker Movement Theater Company and TheaterWorks collaborate on this play by Edward Bond, which opens at 8 tonight at Suffolk University Theater, 55 Temple Street, Beacon Hill, Boston. Tickets are $10 and $12, $8 for students and the elderly; call 720-1988.

This little piggy went to the Aquarium — and wound up on a platter at the **Caribbean Carnival**. The carnival includes music by New Dimension, such food as suckling pig and West Indian fireballs, and a cruise-and-wardrobe raffle. It begins at 6 at New England Aquarium, Central Wharf, Boston. Tickets are $25, to benefit the Aquarium and WBUR; call 353-2790.



Saturday the 26th: oh, give me a home where the dinosaurs roam.

Friday: turning Javanese

Thursday: this ain't no Bundle *of joy.*

Friday: Lui Collins, 10 percent of "Women in Folk Music"

FRIDAY 25

The Rear Window is already in the thick of its winter season, and this weekend it's highlighting a cult '50s sci-fi movie that must have given young Steven Spielberg nightmares: the 22-year-old ***Invaders from Mars***, about the adventures of a little boy who's the only witness to a Martian invasion landing in his own backyard. The flavor is suitably sweet and sour and the action is colorful, even though some of the Martian costumes look like jazzed-up frogman suits. In typically spaced-out Rear Window scheduling, the film shows tonight at 8 at Brookline Arts Center, 86 Monmouth Street, Brookline, tomorrow at 9 p.m. at Modern Times Café, 134 Hampshire Street, Cambridge, and Sunday at 7:30 p.m. in Brookline again. Admission is $3; call 277-4618.

The winter air in Arlington is going to soar and shake a bit, as 10 female folksingers get together for **"Two Evenings of Women in Folk Music."** Tonight at 6:30 and 9:45, there's Mimi Farina, Nanci Griffith, Priscilla Herdman, Rory Block, and Kim Wallach (Wallach appears in the late show only); tomorrow at 6 and 9:45 p.m., there's Odetta, Lui Collins, Cindy Kallet, Cindy Mangsen, and Gail Rundlett (again, Rundlett is in only the late show). Tickets are $9.50 in advance, $10.50 day of show. All shows are at Arlington Town Hall, 730 Massachusetts Avenue, Arlington; call 641-1010.

The instruments that the members of the **Boston Village Gamelan** play are exotic enough — bronze gongs, bamboo flutes, wooden xylophones; but tonight their performance of classical Javanese music includes Denni and Triwi, classical Javanese dancers with their own exotic costumes and movements. It begins at 8 p.m at Jordan Hall, 290 Huntington Avenue, Boston. Tickets are $5, $7.50, and $9.50; call 536-2412.

For those of you who missed the *Nova* television special on **Dr. Harold Edgerton** — the MIT professor whose invention, the strobe light, revolutionized military reconnaissance, stop-action photos, and discos — or for those who want to see yet more, Edgerton is giving a slide lecture tonight at 8 at Boston University's Morse Auditorium, 602 Commonwealth Avenue, Boston. Tickets are $4; call 783-9333.

SATURDAY 26

We have here a Greek myth about a woman who refused to be seduced one way but was seduced another, seven performers, 10 video screens, a narrator who says that "nothing is planned" — in short, a one-night stand of ***Atalanta***, a "video opera" presented by the Basement and the MIT Committee on the Visual Arts. It begins at 8 p.m. in Kresge Auditorium, in that MIT hinterland opposite 77 Massachusetts Avenue, Cambridge. Tickets are $7 in advance, $8 on the day of the performance; call 574-9200.

Everybody's seen a dinosaur of a car — but wait till you see a dinosaur made of cars. Metal sculptor Jim Gary has been exhibiting his formerly roaring beasts since 1978, and today and tomorrow he appears at the Museum of Science, Science Park, Boston, to show you how to make one yourself. It's part of the Museum's **"Dinosaurs Galore"** weekend, which also includes Dinosaur Rock — "a musical group," the Museum tells us, "that performs in 10- to 15-foot dinosaur costumes" — and other "dinosaur-related activities." The Museum is open today from 9 a.m. to 5 p.m. and tomorrow from 10 a.m. to 5 p.m. Admission is $5, $4 for students, and $3 for those over 65 and under 17; call 742-6088.

SUNDAY 27

Libana, the women's chorus specializing in music from Eastern Europe and the Middle East, now invites other women to join in an **open sing for women's voices.** No experience necessary, they say, words and music are provided. The sing runs from 2 to 5 p.m. at Old Cambridge Baptist Church, 1151 Massahusetts Avenue, Cambridge. Donation is $3; call 864-6912.

(Carolyn Clay, Mark Moses, and Michael Sragow helped with this week's column.)

Hot dots

by Clif Garboden

SATURDAY

9:30 a.m. (38) Beast from the Haunted Cave (movie). A gangster's plans to rob a gold mine are thwarted when he and his hostage ski instructor are stranded in a remote cave with an unknown creature.
Noon (2) WonderWorks: *And the Children Shall Lead.* Repeated from last week. The story of a young girl in a sleepy Mississippi town and the influence thereupon of the civil-rights movement.
1:00 (2) Diamonds in the Sky: *Opening the Routes.* This series on the history of aviation continues with a look at flying and the business of flying for hire, from 1919 through the start of World War II. To be repeated on Monday at 10:30 p.m. on Channel 44.
1:30 (7) Basketball. St. John's vs. Boston College.
2:00 (2) Nova: *Edgerton and His Incredible Seeing Machines.* Repeated from last week. A profile of MIT prof Dr. Harold Edgerton, his stroboscopic light, and all the things it can do for scientists and the consumer.
7:00 (5) Road to the Super Bowl. Why bring this up — the game's tomorrow, and a special rehearsing the sins of the season can only discourage people from watching. Well, there's no stopping them. The ultimate pregame show.
7:30 (38) Hockey. The Bruins vs. the Quebec Nordiques.
7:30 (44) Keith Jarrett: The Last Solo. A jazz-piano concert by Jarrett taped in Japan early last year, shortly before said artist forsook his improvisations for the classics. Repeated from last week.
8:00 (2) National Geographic Special: *Land of the Tiger.* Repeated from last week. Ben Kingsley narrates a study of India's most magnificent bit of wildlife.
9:00 (2) Style Wars. A documentary on New York City's breakdance culture, plus a segment featuring the Rock Steady breakers from *Flashdance.*
9:00 (5) All-Star Inaugural Gala. Time to pay up. You people elected him, now watch this Frank Sinatra thing in his honor. For conservative swingers and old-guard mainstays only. From the New Convention Center in Washington.
9:00 (7) Nine to Five (movie). Jane Fonda, Lily Tomlin, and Dolly Parton team up as clerical workers facing the '80s in this comedy with a message. Granted, a message you thought of years ago, but we'll take what we can get.
10:00 (2) Masterpiece Theatre: *The Jewel in the Crown,* part five. Repeated from last week. In which Miss Manners convinces the governor to reopen Hari's case long enough for us to learn more distasteful things about police inspector Merrick.
11:00 (2) Monty Python's Flying Circus.
11:00 (38) The Twilight Zone, "One More Pallbearer."
11:30 (2) The Glittering Prizes: *A Past Life.* It's 1960: Adam (played by Tom Conti) has published his first novel and has decided to crusade against an aging fascist for his next project.
Midnight (38) Sherlock Holmes Faces Death (movie). Rathbone and Bruce star in a 1943 Holmes adventure in which the great detective plays chess with living pawns.

SUNDAY

1:00 (4) Basketball. DePaul vs. Notre Dame.
1:00 (7) Basketball. The Celts vs. the Philadelphia 76ers.
2:00 (2) Let the Good Times Roll with B.B. King. With who better? A special combining tape from Mr. King's performance and his down-home seminar at Tufts University, plus a documentary retrospective about the man's early career in Mississippi.
2:00 (56) John Loves Mary (movie). Ronald Ray Gun and Patricia Neal star as a Yank soldier and the English girl he weds in order to get her US citizenship. Just the sort of thing for which the current administration might consider bending the rules.
3:00 (2) Raphael: *The Apprentice Years.* The first installment of a three-part series on 16th-century painter Raphael. This looks at his training and early influences.
3:30 (4) Same Time Next Year (movie). Alan Alda and Ellen Burstyn star in the film version of Bernard Slade's Broadway play about two married people who meet once a year for sex and conversation. The changing times and attitudes are the backdrop theme here, but a few years (notably those in the late '60s) ring far from true. What a will-less, impressionable couple of people these must be.
4:00 (5) Super Bowl XIX Pregame. The kickoff is at 6 p.m. This is for those of you who can't wait.
5:00 (44) American Playhouse: *Go Tell It on the Mountain.* Repeated from last week. A TV adaptation of James Baldwin's autobiographical novel about growing up black in the '30s.
6:00 (5) Super Bowl XIX. The San Francisco 49ers vs. the Miami Dolphins for all the marbles and a lot of bonus cash, plus new cars, commercial endorsements, and all those other sideline things that make professional football worth the players' time.
6:00 (38) Rosemary's Baby (movie). Mia Farrow and John Cassavetes raise a little dickens in Roman Polanski's 1968 horror show, which is based on the novel by Ira Levin.
6:00 (56) Golda (movie). Ingrid Bergman stars in this long biography of Israeli leader Meir, which was originally shown in two parts. The second half will begin at 8 p.m. The whole thing will be finished by 10 p.m.
8:00 (2) Nature: *Kinabalu: Summit of Borneo.* In the never-ending campaign to do a wildlife documentary on every square inch of the planet, the *Nature* folks tonight journey to the highest peak in Borneo, where the flora acts like something out of a '50s sci-fi cheapy.
9:00 (2) Masterpiece Theatre: *The Jewel in the Crown,* part six. Teddie, it seems, almost didn't die alone. Merrick, it seems, was seriously burned trying to save him. Now Susan feels she has to go to Calcutta and visit Merrick. To be repeated on Tuesday at 10 p.m. on Channel 44.
9:00 (4) Women of San Quentin (movie). Stella Stevens, Debbie Allen, Amy Steel, and Yaphet Kotto star in a tale of female guards among 3000 male inmates. Now the shocking truth can be told. But that doesn't mean it has to be.
9:00 (38) News That Rocked '84. Some sort of rock retrospective hosted by Julian Lennon.
10:00 (2) Mystery: *Praying Mantis,* part two. Repeated from last week. One of the intended victims overhears plans for her demise.
10:30 (38) Ask the Manager. How come it always rains on the nights when we have to take out the garbage?
11:00 (2) Monty Python's Flying Circus.
11:30 (4) The Man in the Iron Mask (movie). Richard Chamberlain, Patrick McGoohan, Jenny Agutter, and Louis Jourdan star in this nicely watchable 1976 version of the Dumas novel about twin heirs to the throne of France — the old good-kid/bad-kid routine.

MONDAY

10:00 a.m. (4, 5, 7) There Must Be Some Mistake: The Presidential Inauguration, 1985. Live from Washington, the nation comes to terms with Mr. Ray Gun and that other guy. Starting times will vary with station.
8:00 (2) WonderWorks: *Jen's Place.* A family special about a young girl who gets her own lawyers when her parents announce their impending divorce.
8:00 (7) My Wicked, Wicked Ways (movie). Duncan Regehr stars as the double wicked Errol Flynn in this scandalous romp through the Golden Age of Hollywood. Wicked enough and downright awesome, we suppose.
8:00 (25) Bedtime for Bonzo (movie). Even Christian Broadcasting Network has a sense of humor.
8:00 (38) Von Ryan's Express (movie). An American officer leads a group of Nazi prisoners in taking over a freight train. Frank Sinatra stars with Trevor Howard.
8:00 (56) The Grass Is Always Greener over the Septic Tank (movie). The ultimate expression of American suburban social self-awareness, starring Carol Burnett and Charles Grodin as a couple who flee Manhattan to the land of lawn care and car pools.
9:00 (2) American Playhouse: *Noon Wine.* Fred Ward stars in an adaptation of a story by Katherine Anne Porter about a Swedish immigrant working on a small Texas farm at the turn of the century.
9:00 (4) Bronco Billy (movie). Clint Eastwood stars as the owner of a frayed Wild West show who gets involved above his station with heiress Sondra Locke.
9:00 (5) Scandal Sheet (movie). TV-Hollywood strikes back at the *National Enquirer* and the like in this movie about the inner workings of a "fictitious" tabloid. Burt Lancaster stars with Lauren Hutton and Robert Urich. This whole thing's a fascinating vendetta. Puts the true fans in a tough position.
10:30 (44) Diamonds in the Sky: *Opening the Routes.* Repeated from Saturday at 1 p.m.

TUESDAY

8:00 (2) Nova: *The Global Village.* A look at satellite communications in India, and how such technology has changed the lives in that subcontinent's numerous remote hamlets. To be repeated on Thursday at 10 p.m. on Channel 44.
8:00 (38) The Last Remake of Beau Geste (movie). Marty Feldman and Ann-Margret try (and for the most part fail) to spoof all those Foreign Legion yarns you see on the late movie a lot in Ohio.
9:00 (2) Frontline: *Shootout on Imperial Highway,* part one. The first installment of this two-part look at Los Angeles merchants at war with Los Angeles street gangs is actually a repeat of last season's *Warnings from Gangland.* Part two, on next week, is an extension and update.
9:00 (7) Miss Teen USA. Lorenzo Lamas and Lisa Hartman host from Miami Beach. The rest you can figure out for yourselves.
10:00 (44) Masterpiece Theatre: *The Jewel in the Crown,* part six. Repeated from Sunday at 9 p.m.
10:30 (2) Moonlace (movie). An American Film Institute presentation of Richard Rosenthal's adaptation of a Jack London story about a young writer who heads for the woods, only to be beset by his caretaker's practical jokes.
Midnight (38) The Man in the White Suit (movie). An excellent 1952 social satire with Alec Guinness as a man in a position to destroy the British textile industry for having invented an indestructible material.

WEDNESDAY

8:00 (2) World Professional Dance Championship. Juliet Prowse and John Monte host this year's competition from Madison Square Garden. Hoofing couples from 24 nations gather to outstep one another.
8:00 (38) The Magnificent Seven Ride (movie). The second sequel to the classic *Magnificent Seven,* and without question the worst. Lee Van Cleef and Stefanie Powers star, but there are only two of the original team left, so this becomes just another lame Western.
9:30 (2) Satellites Lost and Found. An update on the plans of NASA and Lloyd's of London to recover a communications satellite misplaced in space.
10:30 (2) Grant Wood's America. This land is his land too. A profile of Iowa-born painter Wood and the political climate of the '30s that influenced his best work.

THURSDAY

8:00 (2) Mystery: *Praying Mantis,* part three. In which Vera, concerned about the release of taped evidence her pending Bea's death, tries unsuccessfully to visit her intended victim at a secluded clinic.
8:00 (5) Saturday Night Fever (movie). When this came out, there was all sorts of talk about how it was really a better film than you'd expect for a dance movie. Maybe so, but it's a narrative and characteristic mess. There's no getting away from that. Like six slightly related TV movies slammed together with some flashy footwork for punctuation. John Travolta stars.
8:00 (38) The Cincinnati Kid (movie). Steve McQueen and Edward G. Robinson star as a young ambitious gambler and the established hotshot he means to beat. From 1965.
10:00 (44) Nova: *Global Village.* Repeated from Tuesday at 8 p.m.
Midnight (38) Destry Rides Again (movie). A famous movie title for sure. Now you can actually see the movie behind the famous title. James Stewart and Marlene Dietrich star as a no-gun deputy sheriff and the dance-hall gal whose heart he wins.

FRIDAY

7:00 (44) Frontline: *Shootout on Imperial Highway,* part one. Repeated from Tuesday at 9 p.m.
8:00 (38) Seven Days in May (movie). Burt Lancaster and Kirk Douglas (just so you'll never confuse them again) star in this 1964 political plot about an idealistic president and the five-star military-industrial-complex type who opposes his plan for mutual disarmament with the Soviets.
9:00 (2) Dance Black America. One of the worst phrased titles in the history of public television — and that's saying something. Anyway, this is a look at the works of black American choreographers Katherine Dunham, Alvin Ailey, Louis Johnson, and others.
10:00 (44) Austin City Limits. Featuring the infernal whining of Neil Young.
11:30 (7) Basketball. The Philadelphia 76ers vs. the Los Angeles Lakers.

Airwaves

by Claire MacMaster

SATURDAY

Noon (WBUR) Concert Music. Includes the Brahms Violin Concerto, Victoria's *Officium hebdomadae sanctae — Feria V in coena Domini,* Mozart's Piano Concerto No. 17, Bizet's *Carmen* Suites Nos. 1 and 2, and volume one of Crumb's *Makrokosmos.*
Noon (WGBH) The Hitchhiker's Guide to the Galaxy. In part one, the earth is destroyed to make room for an intergalactic freeway, but our hero Arthur Dent is rescued by his mysterious friend Ford Prefect.
12:30 to 5:00 (WGBH) Folk Heritage. Cajun accordion music.
1:00 (WHRB) Van Morrison. Four hours of the best rough-and-tumble blues and mystical vibes.
1:00 (WTTP) Ragamalika. Indian music.
2:00 (WCRB) Metropolitan Opera. James Levine conducts Berg's *Wozzeck,* with Behrens, Boesch, Cassilly, Ulfung, and Mazura.
6:00 (WHRB) Streetcorner Symphony. Doo-wop sounds from the '50s and '60s.
6:00 (WUMB) Celtic Twilight. Contemporary and traditional folk music of Ireland.
8:00 (WCRB) Boston Symphony Orchestra (live). Seiji Ozawa conducts Bach's Orchestral Suite No. 4 and, with Kathleen Battle and the Tanglewood Festival Chorus, Bach's Cantata No. 51 (*Jauchzet Gott in allen Landen*) and Poulenc's Gloria in C.
10:00 (WGBH) American Music Now. Percussion-and-voice works by David Moss; David Hykes's *Hearing Solar Winds*; and excerpts from Morton Feldman's *Three Voices.*
11:00 (WGBH) Don Quixote. "The Enchanted Castle."

SUNDAY

6:30 a.m. (WROR) American Focus. Entertainer and political activist Harry Belafonte raps about his career and racism in America.
7:00 a.m. to noon (WBCN) Boston Sunday Review. This morning's show features New England Patriots cornerback Rick Sanford previewing the Super Bowl, actress Carroll Baker talking about her autobiography *Baby Doll,* and Catholics in support of abortion rights. Also, there's an examination of racial violence in Boston, and hair-care advice is offered by Thomas of Diego at the Loft.
8:00 a.m. (WAAF) Live Wire. Karen Grace hosts a program featuring Bill Wildey from Church World Service, who talks about the famine in Ethiopia; Dr. Elizabeth Markson of the BU Gerontology Center, who discusses life extension, and Steve Colotta of Creative Car Stereo, who talks about car telephones.
8:00 a.m. to 1:00 (WFNX) Sunday Jazz Brunch. Jeff Turton hosts a morning of jazz.
8:00 a.m. (WROR) Sunday on ROR. Don Latulippe talks with John Bay of Studebaker Mime and John McDonough of TheaterWorks of Boston regarding upcoming mime productions in the area.
Noon (WCRB) Carnegie Hall Concerts. Clarinettist Richard Stoltzman, pianist Irma Vallecillo, and bassist Eddie Gomez in McKinley's *Entrata* No. 2, Lutoslawski's *Dance Preludes,* Poulenc's Clarinet Sonata, and Monk's "'Round Midnight."
1:00 (WFNX) Strictly Reggae. Three hours of roots, rockers, and reggae, with host Michael Perkins. Today's feature: Mutabaruka.
1:00 (WHRB) Bach Orgy. 300 years later: 200 hours of the stuff. Continues through Monday, January 28.
1:00 (WTTP) Ragamalika. Indian music.
2:30 (WICN) Afternoon at the Opera. Giuseppe Patané conducts the New Philharmonia in Bellini's *I Capuleti e i Montecchi,* with Sills, Baker, Gedda, and Herincx.
3:00 (WERS) Live at Passim. Bob Franke.
3:30 (WGBH) The Territory of Art. "Radio Waves." Features some of the more recent and inventive audio works created especially for radio.
4:00 (WGBH) Forum from the Institute of Politics. "In the Land of Israel," with Amos Oz, Israeli poet and novelist.
6:00 (WEEI) Football. Welcome to Super Bowl XIX, with Jack Buck and Hank Stram, as the Miami Dolphins meet the San Francisco 49ers.
6:00 (WICN) Chicago Symphony Orchestra. Maxim Shostakovich conducts Tchaikovsky's *Hamlet* Overture, the Violin Concerto, with Elmar Oliveira, the Debussy Nocturnes *Nuages* and *Fêtes,* and Scriabin's *Poem of Ecstasy.*
7:30 to 9:30 (WBRS) The Black Star Liner. Artist profiles, interviews, and a historical exploration of reggae and Jamaican culture. This week, "Kingston Hot": part two of a spectrum of reggae selections dealing with contemporary life in Jamaica's capital city.
8:00 to 10:00 (WFNX) Boston Rocks. Deb Brady hosts two solid hours of virgin vinyl, session tapes, and local classics.
8:00 (WHRB) Bach Orgy. Historical Bach recordings, part one.
8:30 (WCRB) Sunday Opera House. Richard Bonynge conducts the New Philharmonia Orchestra and the Ambrosian Opera Chorus in Meyerbeer's *Les Huguenots,* with Sutherland, Arroyo, Tourangeau, Cossa, and Ghiaurov.
10:00 (WROR) Sexually Speaking (live). A two-hour call-in program with sex therapist Dr. Ruth Westheimer. Toll free.
11:00 (WBCN) King Biscuit Flower Hour. Los Lobos and Dwight Twilley with Danny McCloskey.
12:30 (WROR) Boston's Other Voice. Dennis Iadarola's guest is the Reverend Don McGaw, who talks about religion within the gay community.
1:00 a.m. (WROR) Mass Communications. Don Latulippe interviews Joe Graedon, author of *The People's Pharmacy,* who updates his book.

MONDAY

11:50 a.m. (WEEI) Presidential Inauguration. Wait 'til it's over to eat lunch.
Noon (WUMB) Both Sides Now. Odetta, live at Carnegie Hall.
6:30 (WMBR) Rainbow Tales. Pig tales with Doug Lipman, Newton students, the three pigs, and a guest appearance by Miss Piggy.
7:30 (WBRS) Black Jack Davy Show. Celtic and European folk music. Tonight it's the brilliant Irish piper Liam O'Flynn, who recently appeared on the soundtrack to the film *Cal.*
8:00 (WCRB) Concert Hour. A Brahms program: Leonard Bernstein conducts the Vienna Philharmonic in the *Tragic* Overture; and Karl Ristenpart conducts the South German Philharmonic in the Serenade No. 2.
8:00 (WGBH) Eric in the Evening. Reed player Eric Dolphy.
7:30 (WMJX) Magic Artist Spotlight. Motown Monday: the Commodores featuring Lionel Richie.
9:00 (WCRB) Detroit Symphony. Jiří Belohlavek conducts Handel's Concerto Grosso Opus 6 No. 4, Mozart's Piano Concerto No. 9, with Mitsuko Uchida, and Martinu's Symphony No. 1.
9:00 (WHRB) Bach Orgy. Bach as arranged by others.

TUESDAY

6:28 a.m. (WBZ) Ski Reports. Providing skiing updates for New England skiers four times daily: 6:28 and 10:28 a.m., 5:28 and 9:28 p.m.
7:56 a.m. (WEEI) Ski Reports. More snow stuff. Weekdays: 8:56 a.m. and 2:56 and 7:56 p.m. Saturdays: 6:56 and 8:48 a.m., throughout the winter season.
5:00 (WHRB) Bach Orgy. Is it by Bach? Includes some music about which experts remain undecided, as well as some recently deemed authentic.
7:00 (WMBR) MBR Playhouse (live). A half hour of live comedy with Such a Headache.
7:30 (WMBR) Cultural Currents. Artists Susan Bennett (now at the Helen Shlien Gallery) and Harvey Low Simons (now at the Stux) discuss the new expressionism.
8:00 (WBUR) Concert Hour. A Debussy program: the Budapest String Quartet performs the String Quartet in G minor; and Pierre Boulez conducts the New Philharmonia in *La mer.*
8:00 to midnight (WGBH) Eric in the Evening. The weekly concert hour features saxophonist Dewey Redman live on tape from the Institute for the Arts in Detroit.
9:00 (WCRB) Chicago Symphony. Georg Solti conducts Mozart's Symphony No. 39, Bloch's Suite for Viola and Orchestra, with Milton Preves, and the Overture to Wagner's *Die Meistersinger.*
10:00 (WHRB) Bach Orgy. Historical Bach recordings, part two.
2:00 a.m. (WBUR) All Night Long. Django, Curtis Cunce, Gary Burton, Benny Waters.

WEDNESDAY

11:00 a.m. (WGBH) Morning Pro Musica (live). The Boston Chamber Music Society.
1:00 (WUMB) Live Folk. Local singer and dulcimer player Gail Rundlett.
5:00 (WHRB) Bach Orgy. E. Power Biggs and Bach.
7:00 (WUMB) From the Source. Suzanne Forgione, licensed clinical social worker, focuses on the sexual abuse of children.
8:00 (WBUR) Concert Hour. Leonard Bernstein conducts the Orchestre National de France in Franck's Symphony in D minor.
9:00 (WCRB) Cleveland Orchestra. A Blossom Festival concert: Christoph von Dohnányi conducts Mozart's Symphony No. 38, the Berg Violin Concerto, with Itzhak Perlman, and Schumann's Symphony No. 2.
9:00 (WHRB) Bach Orgy. Historical Bach recordings, part three.
9:30 (WUMB) Block Perspectives. Tonight's guests include Joyce Foster, director of education and training for the State Office of Minority Business Assistance, and Carl Thomas, small-business development coordinator for the Contractors' Association of Boston.
2:00 a.m. (WBUR) All Night Long. Jimmy Forrest, Tuts Washington, Avery Parrish, Julius Hemphill.

THURSDAY

6:00 (WMBR) The Art of Noise. The final show in the series of artists and media presented in conjunction with MIT's Hayden Gallery. Features Bill Buchen, Christian Marclay, and Laurie Anderson.
6:30 (WGBH) Chamberworks. Stephanie Chase, Ronald Thomas, and Randall Hodgkinson of the Boston Chamber Music Society perform Tchaikovsky's Piano Trio in A minor (taped at Sanders Theatre last October); and Alyce Le Blanc plays Bach's Toccata in E minor.
8:00 (WHRB) Bach Orgy. Bach reworks Bach.
8:00 (WUMB) From the Source Special. "Writers Speak" features Mary Calherne Gordon.
8:30 (WMJX) Magic Artist Spotlight. Tina Turner and a touch of Ike.
9:00 (WCRB) New York Philharmonic. Zubin Mehta conducts Copland's *Quiet City,* with Philip Smith (trumpet) and Thomas Stacey (English horn), and Mahler's Symphony No. 5.
11:00 (WCRB) Music from Ireland. Pianist Elizabeth Bicker plays Harty's *Irish Fancies*; and soprano Bernadette Greevy sings Handel's "La rondinella."
Midnight (WDLW) Larry King Show. Author Peter Wyden talks about "Day One" — the day when 130,000 died in Hiroshima.
2:00 a.m. (WBUR) All Night Long. Benny Golson, Barbara Carroll, Floyd "Guitar" Smith.

FRIDAY

11:00 a.m. (WGBH) Morning Pro Musica (live). Features a conversation with Boston Symphony Orchestra concertmaster Malcolm Lowe.
2:00 to 4:00 (WERS) Fuse Box (live). Featuring a local band.
2:00 (WGBH) Boston Symphony Orchestra. Seiji Ozawa conducts Haydn's Symphony No. 8 (*Le soir*), Berg's Seven Early Songs, with Hakan Hagegard, and Beethoven's Symphony No. 7.
6:00 (WHRB) Bach Orgy. Historical Bach recordings, part four.
6:30 (WGBH) Jazz Decades. Louisiana Rhythm Kings (1930); New Orleans Rascals of Osaka (1983); Edmond Hall's Sextet (1944); Spike Hughes All American Band (1933).
7:30 (WRKO) Basketball. The Celts vs. the Indiana Pacers.
8:00 (WHRB) Bach Orgy (live). Organ music performed by John Ferris, Nancy Granert, James Armstrong, John Dunn, and Brian Jones.
8:30 (WMJX) Magic Artist Spotlight. Beatles: *Magical Mystery Tour.*
9:00 (WCRB) Boston Symphony Orchestra. Emil Tchakarov conducts Beethoven's Piano Concerto No. 3, with Alexis Weissenberg, and Richard Strauss's *Also sprach Zarathustra.*
9:30 (WEEI) Around Boston. A Boston weekend-entertainment report.
11:00 (WGBH) Cambridge Forum. "Can We Control Our Behavior?", with Thomas Schelling.
11:30 (WGBH) Blues After Hours. John Lee Hooker.
2:00 a.m. (WBUR) All Night Long. Stephane Grappelli, Alice Babs, Jimmy Van Heusen.

WATD 95.9 FM	WHRB 95.3 FM
WBCN 104.1 FM	WHTT 103.3 FM
WBOS 92.9 FM	WICN 90.5 FM
WBRS 91.7 FM	WMBR 88.1 FM
WBUR 90.9 FM	WMFO 91.5 FM
WCRB 102.5 FM	WMJX 106.7 FM
WEEI 590 AM	WRKO 680 AM
WERS 88.9 FM	WROR 98.5 FM
WFNX 101.7 FM	WTTP 1060 AM
WGBH 89.7 FM	WUMB 91.9 FM

Listings

To place a listing: bring it or send it to Listings, Boston *Phoenix*, 100 Mass. Ave., Boston 02115 by Monday before the Saturday when it should appear; each issue's listings run from that Saturday to Sunday of the following weekend. **We can't take any listings over the phone.** There is no charge, but your copy is subject to our revision and to space limitations. Include the time, date, place, and nature of your event, and how much it costs. (If it's free, specify "free" or "no charge.") **Without price information we can't print your listing.** Theater listings are separate; send them to "Play by Play," c/o Scott Rosenberg. Classes, courses, workshops, and seminars are not listed here: call *Phoenix* Classifieds at 267-1234 to take out an ad under "Instruction." We welcome photographs for possible inclusion, but can't be responsible for returning them.

NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT 5 P.M.

AID

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 911
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
BOSTON FIRE: 536-1100 or 911
BROOKLINE FIRE: 232-4646 or, from Brookline, 911
CAMBRIDGE FIRE: 876-5800 or, from Cambridge, 911
SOMERVILLE FIRE: 623-1500

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: 911
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
METRO AMBULANCE: 288-6700
CAMBRIDGE CITY HOSPITAL: 498-1000
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 424-5000
BETH ISRAEL HOSPITAL: 735-3337
BRIGHAM & WOMEN'S HOSPITAL: 732-5636
PROJECT PLACE HOTLINE: 267-9150
BOSTON RAPE CRISIS CENTER 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 782-7000

Because of space limitations, the rest of our **"Aid"** listings will appear once a month. Look for them in our Jan. 29 issue.

CHILDREN

BOSTON PUBLIC LIBRARY (536-5400), Copley Sq., Boston, presents films and storytelling for preschoolers at 3 p.m. Free; groups must make reservations. Jan. 22: *The Remarkable Riderless Runaway Tricycle, The Shout-It-Out Alphabet, Stardust,* and *Up a Tree.*
BOSTON UNIVERSITY BOOKSTORE (267-8484), 660 Beacon St., Kenmore Sq., Boston, presents free storytelling Sat. at 1:30 p.m. at the lower level. Jan. 19: Betty Lehrman. Jan. 26: Clare DiMeo and her puppets. Also, Samantha Smith, the 10-year-old who went to Russia and wrote a book about it, discusses her experiences and her book at 2:30 p.m. Free.
BROOKLINE CHILDREN'S COOPERATIVE SCHOOL presents a concert by Rosenshontz at 3 p.m. Jan. 27 at Brookline High School, Tappan St. entrance, Brookline. Admission $3.50.
CAMBRIDGE YWCA (491-6050), 7 Temple St., Cambridge, presents a hay ride Jan. 19 from noon to 5 p.m for children ages five to 12. Admission $7.50. Also, a "Wacky Olympics" Jan. 26 from 2 to 4 p.m. for children ages five to 12. Admission $3.50.
CENTRAL SQ. BRANCH LIBRARY (498-9081), 45 Pearl St., Camb., presents "I Want To Be a WRITEing Reader," at 3:15 p.m. Jan. 25. Free.
CHILDREN'S DISCOVERY MUSEUM (264-4200), 177 Main St., Rte. 27, Acton. Tues., Thurs. and Fri. 1:30-4:30 p.m., Wed., Sat., and Sun. 10 a.m.-4:30 p.m. Admission $4, children $3. Continuing exhibit: "Chain Reactions."
CHILDREN'S FILM FESTIVAL Sat. at 1:30 p.m. at 51 Walden St., Concord; 369-5879. Admission $1.50. Jan. 26: *Snow White and the Seven Dwarfs.*
CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. till 9 p.m. Adults $4, children and seniors, $3; Fri. 6-9 p.m. free.
CHILDREN'S WORKSHOP (354-1633), 1963 Mass. Ave., Cambridge, presents a "sticker splash," with trading and designers, from 11 a.m. to 1 p.m. Jan. 19. Admission 50¢.
DETOURS, excursions for kids 11-16, sponsored by the Children's Museum. Advance reservations required (426-6500, ext. 240). Each trip $4. Jan. 22, 3-5 p.m.: Off-the-Wall Cinema. Jan. 23, 3-6 p.m.: WSBK-TV.
DIAL-A-STORY is sponsored by the Newton Junior Library, 126 Vernon St., Newton. Call 552-7148.
EAST BOSTON BRANCH LIBRARY (569-0271), 276 Meridian St., East Boston, presents "Tall Tales" by Donna Schlaff for children ages six to 10 Jan. 21 at 3:15 p.m. Free.
FIELDS CORNER BRANCH (436-2155), 1520 Dorchester Ave., Dorchester, presents a children's cartoon and animated-film festival Jan. 25 at 3:30 p.m. Free.
FRANKLIN PARK ZOO (442-0991) is open daily, 10 a.m.-4 p.m. Admission free. Zebras, antelopes, camels, llamas, birds. Lecture series Sundays at 2 p.m.; admission $1, children and elders 50¢. Admission to Children's Zoo $1.
LE GRAND DAVID and His Spectacular Magic Company perform Jan. 20 and 27 at 3 and 8 p.m. at the Cabot St. Theatre, 286 Cabot St., Beverly. Adults $6, under 12, $4; call 927-3677.
GREATER BOSTON YOUTH SYMPHONY Repertory and Chamber Orchestras performs Jan. 20 at 7 p.m. at Boston University's Concert Hall, 685 Comm. Ave., Boston. Tickets $3 adults, $1 students and the elderly; call 353-3348.
JUNIOR MASSACHUSETTS YOUTH WIND ENSEMBLE performs at 2:30 p.m. Jan. 19 at Jordan Hall, 290 Huntington Ave., Boston. Free; call 262-1120.
LOWER MILLS BRANCH LIBRARY (298-7841), 27 Richmond St., Dorchester, presents children's films at 3:30 p.m. Free. Jan. 24: "Ben and Me" and "The Cat and the Hat."
MASSACHUSETTS AUDUBON SOCIETY (259-9500), 280 Eliot St., S. Natick **Drumlin Farm** (259-9807), South Great Rd., Lincoln. Tues.-Sun. 9-a.m. Admission $3, under 15 and seniors, $1.50. Hayrides Sundays 1-3 p.m., 50¢ extra. Sunday programs at 2:30 p.m. are no charge above admission fee. Jan. 20: igloo building, weather permitting. Jan. 27: meet a woodchuck.
MUSEUM OF FINE ARTS (267-9300, ext. 300), 465 Huntington Ave., Boston, offers children's activities Wed.-Fri. 3:30-4:45 p.m. Museum admission $3.50. Jan. 23-25: "Broken But Beautiful."
MUSEUM OF SCIENCE (742-6088), Science Park, Boston. Tues.-Thurs. 9 a.m.-4 p.m., Fri. 9 a.m.-10 p.m., Sat. 9 a.m.-5 p.m., Sun. 10 a.m.-5 p.m. Adults $5, students $4, over 65 and under 17, $3; Fri. evenings after 5 p.m.; half price. Through Jan. 20: "A Touching Experience" and "In Touch: Printing and Writing for the Blind." Jan. 26-27: "Dinosaur Galore" weekend, featur-

Continued on page 16

passim
THE LISTENING ROOM
47 PALMER ST., HARVARD SQ. 492-7679

Sat., Jan. 19 — BOB FRANKE plus PURLY GATES and DAVEY LEE VINE
Wed., Jan. 23 — SAINT JAMES GATE (British Isles Music)
Thurs., Jan. 24 — PATTY LARKIN
Fri.-Sun., Jan. 25-27 — JON GAILMOR plus GEORGE RUSSELL
Wed., Jan. 30 — LAURA BURNS and ROGER ROSEN
Fri., Feb. 1 — JEANIE STAHL plus CHRISTINE LAVIN
Sat. & Sun., Feb. 2 & 3 — MASON DARING and JEANIE STAHL plus CHRISTINE LAVIN
Wed., Feb. 6 — MOLLY SCOTT
Thurs., Feb. 7 — FRED SMALL with JODY STEINER (ASL)
Fri.-Sun., Feb. 8-10 — GUY VAN DUSER and BILLY NOVICK

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Chet's 523-9160 LAST CALL!
—Open 'til 2 a.m.—
Sat., Jan. 19 — DUMPTRUCK CHRISTMAS NEW PARTS FROM OLD
Wed., Jan. 23 — PREAPISTICS WHAY
Thurs., Jan. 24 — TBA
Fri., Jan. 25 — PSYCHO THE EDGE PAJAMA SLAVE DANCERS
Sat., Jan. 26 — WILD KINGDOM STRANGE FLESH MUMBLING SKULLS
Sun., Jan. 27 — Closed — private party
Across from the Boston Garden Over the Penalty Box Lounge Causeway St., North Station

GROVERS
In Beverly
392 Cabot St., Rte. 1A
15 min. on 128N. Exit 20S 922-9695
Sat., Jan. 19 — THE FOOLS with VISITOR
Wed., Jan. 23 — OFF THE WALL
Thurs., Jan. 24 — POWERGLIDE Ladies Night
Fri., Jan. 25 — JOJONES
Sat., Jan. 26 — RICK BERLIN — THE MOVIE (formerly of Berlin Airlift)
NO COVER BEFORE 9 PM EXCEPT SPECIAL EVENTS

Jumpin' Jack Flash
88 QUEENSBERRY STREET IN THE FENWAY... BOSTON
CONCERT LINE 536-2509
Sat., Jan. 19 — THE NEIGHBORHOODS with Very Special Guests SCRUFFY THE CAT and THE VAN DYKES
Sun., Jan. 20 — Ladies Night with ROCKIN RICK and PEER PRESSURE Free Flowers For First 200 Ladies
Mon., Jan 21 — HASSENGIER INNOCENCE SECOND GENERATION
Tues., Jan. 22 — BUCU DORLORES CHOURDUROY • SUBDUDES
Wed., Jan. 23 — PICTURE THIS COLA • UXB
Thurs., Jan. 24 — "STOP NUCLEAR WAR" BENEFIT CONCERT featuring BAM BAM CLASS ACTION ANY TWO WORDS
Fri., Jan. 25 — Epic Recording Artists TIL TUESDAY with PIECE de RESISTANCE BEGINNERS ONLY
Sat., Jan. 26 — ROCK EXTRAVAGANZA BLACKJACKS plus Special Guests CHEETAH CHROME AND THE BROKEN ANGELS (ex Deadboys) and Boston's own LAST STAND

THE RAT
Sat., Jan. 19 — Reggae and Rock — I-TONES Lizzie Borden and the Axes The Roosters
Sun., Jan. 20 — Dark Cellars 3 Hands • Struggle
Mon., Jan. 21 — Fresh Sounds — Next Generation Pets • Nu-Blend
Tues., Jan. 22 — Fresh Sounds — Hassenker Dusty Top Hat • The Players
Wed., Jan. 23 — Benefit for Little Train Show 2x4's Reunion — John Hovorka Pink Inc Videos • Classic Ruins Performance Art by Danny
Thurs., Jan. 24 — PRIMEVALS with John Felice & Friends PG-13 • Little Games
Fri., Jan. 25 — RODS & CONES Down Avenue O-Positive
Sat., Jan. 26 — PETER DAYTON from NYC Blackout 1.4.5.
Coming
Fri. 2/1 ..... Chris Stamey
Sat. 2/2 ..... Blackjacks
Fri. 2/3 ..... Barrence Whitfield
Sat. 2/9 ..... Dub 7
Upstairs
Sat. 1/29 ..... Kenny "Gizmo" Highland
Fri. 1/23 ..... Steve Weinstein
Sat. 1/26 ..... BJ Pletner/Mickey Bliss
528 COMM. AVE. @ KENMORE/ 247-8302

GO FOR BROKE

If you're another day older and deeper in debt, this compilation of selected free events can help. This is by no means a complete list; check all our categories, especially Art listings, Children, Film specials, and Talks, for more.

ART/GALLERIES

BOSTON VISUAL ARTISTS UNION (227-3076), 77 North Washington St., Boston. Through Feb. 22: "Not for the Bed: Quilting as an Art Form." Reception Jan. 25, 7-9 p.m.
HARCUS GALLERY (262-4445), 7 Newbury St., Boston. Jan. 19-Feb. 13: ancient art, featuring works from the Bergen Collection. Reception Jan. 19, 3:30-5:30 p.m.
HARRIS/BROWN GALLERY (437-0457), 476 Columbus Ave., Boston. Through Feb. 9: works by Oliver Jackson. Reception Jan. 19, 4-7 p.m.
KINGSTON GALLERY (423-4113), 129 Kingston St., Boston. Jan. 23-Feb. 10: paintings and drawings by Timothy Hawkesworth. Reception Jan. 27, 2-6 p.m.

CHILDREN

BOSTON PUBLIC LIBRARY (536-5400), Copley Sq., Boston, presents films and storytelling for preschoolers at 3 p.m. Groups must make reservations. Jan. 22: *The Remarkable Riderless Runaway Tricycle, The Shout-It-Out Alphabet, Stardust,* and *Up a Tree.*
CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Fri. 6-9 p.m. free.
FIELD'S CORNER BRANCH LIBRARY (436-2155), 1520 Dorchester Ave., Dorchester, presents a children's cartoon and animated-film festival Jan. 25 at 3:30 p.m.

FILM

BOSTON PUBLIC LIBRARY (536-5400, ext. 216), Copley Sq., presents films sponsored by the Never Too Late Group, Thursdays at 2 p.m. Jan. 24: Music of Williamsburg. Also, "Sir Laurence — First Knight of the Opera," films starring Sir Laurence Olivier Mondays at 6:30 p.m. Jan. 21: *Hamlet.*
CENTRAL SQ. LIBRARY (498-9081), 45 Pearl St., Camb., presents "Gotta Dance" films Tuesdays at 7 p.m. Free. Jan. 22: *It's Always Fair Weather.*
WEST END BRANCH LIBRARY (523-3957), 151 Cambridge St., Boston, presents free films Tuesdays at 2:30 p.m. and Thursdays at 5 p.m. Jan. 22: *Behind the Screen* and *Unknown Chaplin: 1918-1931.*

MUSIC/CLASSICAL

LONGY SCHOOL OF MUSIC BIRTHDAY PARTY AND OPEN HOUSE, with performances, demonstrations, and cake, runs from 1 to 5 p.m. Jan. 19 at the school, One Follen St., Cambridge. Call 876-0956.
VIOLINIST VALERIA VILKER-KUCHMENT, cellist George Seaman, and pianist Eda Mazo-Shiyam perform trios by Haydn, Beethoven, and Tchaikovsky at 8 p.m. Jan. 20 in Pickman Concert Hall, 27 Garden St., Cambridge. Call 876-0956.
DA CAPO CHAMBER PLAYERS perform works by works by William Thomas McKinley and friends at 8 p.m. Jan. 21 at Jordan Hall, 290 Huntington Ave., Boston. Call 262-1120.
BAROQUE VIOLINIST ANTHONY MARTIN and guitarist and lutenist Richard Savino play works by Bach at 12:05 p.m. Jan. 24 at MIT Chapel, opposite 77 Mass. Ave., Cambridge. Call 253-2906.
SOPRANO FLICKA WILMORE and pianist Reginald Hache perform works by Debussy at noon Jan. 24 at Northeastern University's Ell Center Ballroom, 360 Huntington Ave., Boston. Call 437-2249.

POETRY AND PROSE

ROSANNA WARREN, author of *Each Leaf Shines Separate,* reads at 8:15 p.m. Jan. 21 at Blacksmith House, 56 Brattle St., Cambridge. Call 547-6789.
LADY BORTON, author of *Sensing the Enemy: An American Woman Among the Boat People of Vietnam,* reads from her work at 2 p.m. Jan. 26 at Brighton Branch Library, 40 Academy Hill Rd., Brighton. Call 782-6032.

TALKS

"THE IMPACT OF PROBABILITY ON SOCIETY," talk by mathematician Warren Chase at 3 p.m. Jan. 20 at the College Center of Framingham State College, 100 State St., Framingham. Call 620-1220.
"JEWISH IMAGE IN THE MEDIA," panel by Sarabeth Lukin, Bette Winik, and Michael Rosenberg, at 7 p.m. Jan. 20 at Boston University Hillel, 233 Bay State Rd., Boston. Call 266-3880.
A COMMEMORATION OF *ROE V. WADE,* with speakers Nancy Gertner, Rabbi Michael Mayersohn, Carol Knox, Saundra Graham, and Susan Shaer, begins at 7 p.m. Jan. 22 at First and Second Church in Boston, 66 Marlborough St., Boston. Call 482-3170.
"CONTRACEPTIVE TECHNOLOGY UPDATE: BENEFITS AND RISKS," talk by Robert Hatcher, co-author of *Contraceptive Technology,* at 11:30 a.m. Jan. 23 at Wheatley Hall, UMass/Boston, Harbor Campus, Columbia Point, Boston. Call 929-7060.
"A FEAST OF GARDENS," talk by Patrick Willoughby of the Case Estates at 12:30 p.m. Jan. 23 at Arnold Arboretum, the Arborway, Jamaica Plain. Bring lunch; call 524-1718.
"SCIENCE AND THE CIVIL RELIGION OF LIBERAL DEMOCRACY," talk by Yaron Ezrahi, Everett Mendelsohn, and Katherine H. Platt at 8 p.m. Jan. 23 at Boston University's Conference Auditorium, 775 Comm. Ave., Boston. Call 353-3067.
"ART AND CULTURE IN NICARAGUA," slide lecture by Abby Colihan and Jeffrey Steele at 7 p.m. at the Central Square Branch Library, 45 Pearl St., Cambridge. Call 868-6652.
THE AMERICAN BISHOPS' PASTORAL LETTER ON SOCIAL TEACHING AND THE ECONOMY is discussed at 3 p.m. Jan. 24 at McGuinn Auditorium, Boston College, Chestnut Hill. Call 552-3475.
"WOMEN IN THE RABBINATE: New Challenges in the Conservative Movement," talk by Amy Eilberg, ordinand in the conservative rabbinate, at 9 a.m. Jan. 27 at the High School of Jewish Studies, Congregation Mishkan Tefila, 300 Hammond Pond Parkway, Chestnut Hill.

CLUBS

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ENTERTAINMENT COMPLEX
1133 BROADWAY, SOMERVILLE, MA 02144
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Sat., Jan. 19
ROAD HOUSE

Tues., Jan. 22
STRAIGHT AWAY
MOULIN ROUGE

Wed., Jan. 23
SPY
Tribute to Van Halen

Thurs., Jan. 24
CRYSTAL IMAGE
UXB

Fri., Jan. 25
RON LASALLE AND THE TWIN BULLET BAND
Bob Seger Tribute Show
plus Special Guests
CHRIS MARTIN GROUP

Sat., Jan. 26
MICHAELS MESSINA BELFAST

- Harvard Sq. to #2409 Mass. Ave.: right on Cameron St., Left on Holland St.
- Rt. 128 to Rt. 2 to Rt. 16 pass Mass. Ave. (No. Camb.), right on Broadway
- Rt. 93 to Rt. 16 (Medford Sq.) left on Broadway (Somerville)
- T Sullivan to Claredon;
- T Lechmere to Claredon.

JACKS
952 Mass. Ave., Camb.
491-7800
Free Admission Before 8:30
Half Price Admission Before 9:30

Sat., Jan. 19
DUB 7

CONSTANT CHANGE
THE ESSENTIALS

Sun., Jan. 20
HEART AND SOUL
featuring UTIMA

Mon., Jan. 21
THE RICK LARRIMORE BAND
plus
THE UNCALLED-FOR

Tues., Jan. 22
POOR BOYS
plus
THE TAX COLLECTORS

Wed., Jan. 23

NEW RIDERS OF THE PURPLE SAGE
Advance Tickets Available

Thurs., Jan. 24
THE FABULOUS HEAVYWEIGHTS

Fri., Jan. 25
THE TOTTA'S BLUES BAND
plus **THE URBAN RENEWAL ORCHESTRA**

Sat., Jan. 26

the invisible CASUALS
plus THE SKELETONES

Sun., Jan. 27
THE UPTOWN RHYTHM KINGS

NOSTALGIA
formerly BEACHCOMBER
797 Wollaston Beach Blvd.
Quincy—479-9869

WEDNESDAY - **SKAM**
THURSDAY - **BOYS**
FRIDAY thru SUNDAY
THE REV
PROPER ID & DRESS REQUIRED

Jonathan Swifts PUB
HARVARD SQUARE
30 John F. Kennedy St.
Cambridge, Ma.
661-9887

Jan. 20 WZOU & SWIFTS PRESENT SUPERBOWL SPECTACULAR!
Jan. 21 THREE HANDS BEAT SURRENDER
Jan. 22 PUB NIGHT
Jan. 23 T-BLADES & THE FABULOUS EXQUIRES
Jan. 24 WILLE "LOCO" ALEXANDER - THE PRIME MOVERS
Jan. 25 POUSETTE-DART BAND
Jan. 26 "CAPE COD" OLDIES DANCE PARTY with JIM PLUNKETT
Jan. 27 ROY BUCHANAN

FOR FURTHER INFO SEE SWIFTS AD IN THE NEWS SECTION

The Tam
DINING HOURS
Lunch Mon.-Fri., 11:30-3:00 pm
Dinner Mon.-Fri., 5:30-9:00 pm
Saturday, 1:00-8:00 pm
Sun. Brunch, 11:30-4:00 pm
Try our American Regional and Continental Cooking.

Sun., Jan. 20
PUSH PUSH
Mon., Jan. 21
TOM KEEGAN BAND
and
TAM JAM WITH THE GLEN SHAMBROOM BAND
Tues., Jan. 22
THE PENCILS
Wed., Jan. 23
MEMPHIS ROCKABILLY
Thurs., Jan. 24
FROM SWEDEN: TOTTA'S BLUES BAND
Fri., Jan. 25
JAKE & THE FAMILY JEWELS
Sat., Jan. 26
ROGER SALLOOM BAND
Sun., Jan. 27
DOWNTIME
1648 Beacon St., Brookline
277-0982

Jazz Club 1369
Sat., Jan. 19
CARL ALLEN QUINTET
Steve Turré, Bill Pierce, Donald Brown, John Lockwood currently with Freddie Hubbard and Woody Shaw
Sun., Jan. 20 **BUNNY SMITH DAY OF REST** *No cover charge*
Mon., Jan. 21 **MUSICIANS JAM SESSION** with **GROVER MOONEY**
Tues., Jan. 22 **MORDY FERBER GROUP**
Wed., Jan. 23 **COUNTER PARTS**
Thurs., Jan. 24
ROY LOUIS GROUP
Aaron Scott, Kazu Michishita, Anders Bostron, Elmer Louis, Miguel Sa Pessoa
Fri. & Sat., Jan. 25 & 26
CON BRIO
Jerry Bergonzi, Bruce Gertz, Jeff Williams, Brad Hatfield
1369 Cambridge St., Inman Sq.
Cambridge 354-8030

cityside restaurant & bar
Sat., Jan. 19
HENNESEY AND DAVIS BAND
Sun., Jan. 20
PANAMA, THE JUDGE AND PREACHER
Mon., Jan. 21
NARD'S ROCK 'N ROLL D.J.
Tues., Jan. 22
TREMENDOUS RICHARD
Wed., Jan. 23
NORTH SHORE ACAPELLA
Thurs., Jan. 24
CHRIS KLEEMAN GROUP
Fri., Jan. 25
BARNEY MARTIN
4 p.m.-7 p.m.
Sat., Jan. 26
UPTOWN RHYTHM KINGS
262 Faneuil Hall Marketplace
Boston 742-7390
No Cover Proper Dress
Music Hour every Monday-Friday

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Wednesday, January 23

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for more details

Continued from page 15

ing dinosaur sculptor Jim Gary and musical group Dinosaur Rock. Through Jan. 31: *Nova* science quiz. Through Feb. 23: underwater photographs by Chris Newbert, fish rubbings and nature prints. Through Feb. 24: "Romancing the Dinosaur." Through Feb. 26: Bronte the Brontosaurus. Permanent: sun lab. In the planetarium: "Stars of the Season," "Death Stars and Dinosaurs" (through March 17); admission 50¢ extra. Sat. 9 a.m.-2 p.m.: computer "Drop In Time." Sun. from 1-4 p.m.: computer "Fun Time."

MUSEUM OF TRANSPORTATION (522-6140), Larz Anderson Park, Brookline. Thurs.-Sun. 11 a.m.-6 p.m. Admission $2.50, children, students, and elders $1.50; call 522-6547.

NEWBURYPORT SCREENING ROOM (462-3456), 82 State St., Newburyport, presents children's events Sundays at 2 and 4 p.m. Admission $2.50 adults, children and the elderly $2. Jan. 20: Ha'Penny Theatre. Jan. 27: Becky Graber tells "Tales of Wishes and Winter."

NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boston. Mon.-Thurs. 9 a.m.-5 p.m., Fri. 9 a.m.-9 p.m., Sat. Sun., and holidays 9 a.m.-6 p.m. Holiday hours Dec. 22-30: Mon.-Thurs. 9 a.m.-6 p.m., Fri. 9 a.m.-9 p.m., Sat., Sun., 9 a.m.-6 p.m. Admission $5, under 15, $3, students and elders $4. Jan. 4-March 29: free admission to Boston adults Fri., 4-9 p.m. Currently: "The Coral Reef," aquatic organisms as seen through the Scanning Electron Microscope; new dolphin and sea-lion shows; "Animal Interviews," films. No jackass penguins on display during January.

ORIENT HEIGHTS BRANCH LIBRARY (567-2516), 18 Barnes Ave., East Boston, presents children's films at 4 p.m. Free. Jan. 22: "The Electric Grandmother."

PARKER HILL BRANCH LIBRARY (427-3820), 1497 Tremont St., Roxbury, presents children's films at 3:30 p.m. Free. Jan. 23: "Three Gifts," "Town Musicians," "Swineherd," "Panama."

PUPPET SHOWPLACE (731-6400), 32 Station St., Brookline Village, presents puppet performances Sat. and Sun. at 1 and 3 p.m.; admission $3. Jan. 19-20: "Folk Tales of the Senecas," by Paul Vincent Davis. Jan. 26-27: "St. George and the Dragon," by John McDonough's Pumpernickel Puppets.

SOUTH BOSTON BRANCH LIBRARY (268-0180), 646 East Broadway, South Boston, presents preschoolers' films at 10:30 a.m. Free. Jan. 23: "Case of the Elevator Duck," "Frederick."

SOUTH END BRANCH LIBRARY (536-8241), 685 Tremont St., Boston, presents children's films at 10:30 and 11:15 a.m. Free. Jan. 22-23: "Tennis Racquet," "Leo the Hunter," and "Sunshine."

STONE ZOO (438-3662), off Rte. 93, exit 8, Stoneham. Daily 9 a.m.-4 p.m. Donation $2, seniors and children $1. Gorillas and orangutans, tigers, lions, and zebras. Free parking.

TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton, offers nature activities for children. Admission $1, children 50¢. Jan. 19 and 26, 10 p.m.: owl watches, for children age 12 and up, with an adult. Admission $6; preregistration required. Jan. 22, 9:30-11:30 a.m., 12:30-2:30 p.m.: "Hand in Hand," for children age four and five and parents. Admission $28 per parent/child pair; preregistration required.

CLUBS

BACK BAY HILTON (236-1100), Dalton & Belvidere Sts., Boston. Thursdays: One o'Clock Jump, vocal swing band.

BACKSIDE RESTAURANT (326-2144), 640 Washington St., Dedham. Jan. 19-20: Touche.

BAY TOWER ROOM (723-1666), 60 State St., 33rd floor, Boston. In the **dining room**, Thurs.: Arthur Lee Orchestra. Reservations suggested; jacket and tie required, jeans forbidden. In the **lounge**, pianists; Mon., Wed., David Sparr; Tues., Thurs., Jack Hahn; Fri., Sat. Tom Walsh. In the **upstairs lounge**, Mon.-Wed., Fri., Sat.: Larry Cooper and his orchestra. Thurs.: "The Height of Glamour," Jack Hahn Group and a female vocalist.

BLACKBURN TAVERN (283-9108), 2 Main St., Gloucester. Thurs.: Comedy All-Stars. Jan. 12: Barry Michaus, Atomix. Jan. 19: Chuck and Helen, the Great Rubber Band. Jan. 25-26: Chuck and Helen, Julie Dougherty and the Family Jules.

BOSTONIAN HOTEL (523-3600), Faneuil Hall Marketplace, Boston. Makoto Takenaka plays solo Sun. 4-9 p.m., and in a duo Thurs.-Fri. 5-9 p.m. and Sat. 6-9 p.m.

CAFÉ AT THE ATRIUM (491-3749), 50 Church St., Cambridge. Piano music in the **Atrium Lounge**: Sun., 7-11 p.m., and Wed., 8:30-12:30 p.m.: Lou Silvestri. Mon.-Tues., 6-11 p.m.: Makoto Takenaka. Wed.-Fri., 5-7 p.m.: Rebecca Levinson. Thurs., Fri., Sat., 8:30-12:30 p.m.: Rachel Nicalozzo with Bruno Raberg, bass.

THE CHANNEL (451-1905), 25 Necco St., Boston. Jan. 19: Ball & Pivot, Blockyard, True Blue. Jan. 24: Eek-a-Mouse, Queen Sister Nancy, King Mellow Yellow, Local Vibes, Courtney Morris, Ava Satta-Be. Jan. 26: Girls Night Out, Duke Robillard & the Pleasure Kings, Rocking Rick Hunter.

CLUB 125 (374-9529), Rte. 125, Haverhill. Jan. 19-20: Rush.

COFFEE KINGDOM COFFEEHOUSE (755-8936), Richmond Ave. & Pleasant St., Worcester. Jan. 21: Forteleza. Jan. 22: Premium Blend.

COLONNADE HOTEL (424-7000), 120 Huntington Ave., Boston. In the **Café Promenade**, jazz pianist Richard Friedman plays Tues.-Fri. 7:30-10 p.m., Sat. 7-11 p.m., and Sun. 11 a.m.-2 p.m. In **the Bar at Zachary's**, Sir Charles Thompson plays Mon.-Thurs. 5:30-7 p.m.; Tues.-Sat., 9 p.m.-1 a.m.: Vicki Von Eps Trio.

COMEDY CONNECTION (391-0022), 76 Warrenton St., Boston. Tues.: D.J. Hanard Show. Wed.: Best of Boston. Thurs. and Sun.: Professional Comedy Showcase. Jan. 22: Ethiopian benefit for Oxfam and UNICEF.

THE COMMONS at Copley Place, Boston (742-8360). Every Wed. and Sun.: J.D., Billy and Ken, oldies; no cover. Sun. brunch at 3 p.m., with White Heat Swing Band.

COMMON SENSE COFFEEHOUSE, in the Boston Food Coop Pub, 449 Cambridge St., Allston. Jan. 19: Celia Slattery, Herbie Hammond. Jan. 25: S. Amelia White, Jennifer and Tracy Chapman.

COPLEY PLAZA HOTEL (267-5300), Copley Sq., Boston. No cover, proper dress required. Inthe **Plaza Bar**, pianist Dave McKenna performs Mon.-Sat. 9 p.m.-1 a.m., pianist Neil Olmstead performs Mon.-Sat. 5-8:30 p.m.

CRICKETS (227-3434), 101 Faneuil Hall Marketplace, Boston. Piano music, Mon.-Fri. 5:30-11:30 p.m., Sat. and Sun. 6:30-11:30 p.m., with Bob Talalla, Brian Walkley, Jim Hayden, Phil Harding, and Peter Golemme.

DEVON ON THE COMMON, 150 Boylston St., Boston. Tues.-Fri.: jazz pianist Bob Winter. Sat.: jazz pianist Jeff Lass.

DURGIN-PARK AT COPLEY PLACE (266-1964). Fri. and Sat., 10 p.m.: New Elements, jazz.

ED BURKE'S (566-9267), 808 Huntington Ave., Boston. Jan. 19: 11th Hour Band. Jan. 24: Young Neal and the Vipers. Jan. 25: Big City Twisters. Jan. 26: Sally and the Sophisticatz.

EPHRAIM'S (443-537), Rte. 27, Sudbury. No cover. Every Sunday: Stan McDonald's Blue Horizon Jazz Band. Jan. 19: Mr. Jellybelly's Band. Jan. 21-26: Paul Broadnax Trio.

EVENSONG COFFEEHOUSE, at Old South Union Church, Columbian Sq., South Weymouth. Call 878-4835 or 767-4117. Admission $2. Open mike every Sat.

GATES OF DAWN COFFEEHOUSE (359-4602), at the Church of the Advent, 26 Pleasant St., Medfield. Admission $4. Jan. 19: Rising Tide with Ben Tousley, benefit for Needham Committee for a Nuclear Weapons Freeze.

THE GROG (465-8008), 13 Middle St., Newburyport. Jan. 19-20: Small Heroes. Jan. 23: Preacher Jack. Jan. 24: the Blue Hornets. Jan. 25-26: Out of the Blue. Jan. 27: Tom Joseph's Country Connection.

HOTEL MERIDIEN, 250 Franklin St., Boston. In **Café Fleuri**, Sat: Arthur Lee Orchestra. Sun.: David Crohan. Mon.-Wed.: Jim Dempsey. Thurs., Fri.: David Sparr. In **Julien**, Sat.: David Crohan. Mon.: Kurt Laurence. Tues.: Sabby Lewis, Kurt Laurence. Wed.-Sat.: David Crohan.

HYATT REGENCY (491-1234), Memorial Drive, Camb. Sundays 11 a.m-3 p.m.: Classic Swing Duo.

JACKS (491-7800), 952 Mass. Ave., Camb. Jan. 20: Here and Now featuring Utima. Jan. 21: the Rick Larrimore Band, the Uncalled-For. Jan. 22: Poor Boys, the Tax Collectors. Jan. 23: the Visigoths, It Play. Jan. 24: the Fabulous Heavyweights. Jan. 25: the Totta's Blues Band, the Urban Renewal Orchestra. Jan. 27: the Uptown Rhythm Kings.

JASON'S (262-9000), 131 Clarendon St., Boston. Wed.-Sat., 8 p.m.-2 a.m.: pianist and vocalist David Graham plays jazz and contemporary music. Jan. 20: Super-Bowl party to benefit Public Action for the Arts.

JOHNNY D's (254-9629), 85 Harvard Ave., Allston. Jan. 23: 3 Colors, Sons of Sappho.

JONATHAN SWIFT'S (661-9887), 30 JFK St., Camb. Jan. 20: Super Bowl party. Jan. 21: Three Hands, Beat Surrender. Jan. 23: T Blade & the Fabulous Esquires. Jan. 24: Willie "Loco" Alexander & the Jackals, Prime Movers. Jan. 25: Pousette-Dart Band, Shaman. Jan. 27: Roy Buchanan. Jan. 28: Dump Truck, Nite Porters. Jan. 30: the Neats. Jan. 31: Max Creek. Feb. 6: Vassar Clements with Clarence "Gatemouth" Brown and John D. Loudermilk. Feb. 12: Ralph Towner & John Abercrombie. Feb. 13: Albert Collins.

JUMPIN' JACK FLASH (536-2509), 88 Queensberry St., Boston. Jan. 24: Bam Bam, Class Action, any two words, benefit for student TEacher Organization to Prevent Nuclear War and Performing Artists for Nuclear Disarmament.

LANDMARK CAFE (227-9660), 300 North Market Building, Faneuil Hall Marketplace, Boston. Sat. and Sun. brunch, 12:30-2:30 p.m.: Debbie Ahn, jazz piano.

THE MALL at Chestnut Hill. Jazz at 2 p.m. at the Foot of the Grand Staircase. Jan. 19: Maggi Scott. Jan. 26: Bob Winter.

MARRIOTT HOTEL COPLEY PLACE (236-5800), 110 Huntington Ave., Boston. Fri.-Sat.: jazz vocalist Daniel Boone Jr.

MARRIOTT HOTEL LONG WHARF (227-0800), 296 State St., Boston. On the **Harbor Terrace**, harpist Felice Pomeranz performs Tues.-Sat. and Sun. brunch.

McMAHON'S LOUNGE (782-5060), 386 Market St., Brighton. Thursdays and Fridays at 7:30 p.m.: *The Buzzard Gulch Revue*, C&W comedy revue; $15 includes dinner and unlimited beer or wine. Saturdays: Jim Plunkett.

ME & THEE COFFEEHOUSE (631-8987), 28 Mugford St., Marblehead. Jan. 25: Geoff Bartley.

METRO (262-2424), 15 Lansdowne St., Boston. Live and recorded music, video, more.

MODERN TIMES CAFÉ (354-8371), 134 Hampshire St. Camb. Live music Fridays; $2 cover. Jan. 25: Susan Abod, Eliot Pillshaw.

NAMELESS COFFEEHOUSE (864-1630) at First Parish Unitarian Church, 3 Church St., Harvard Sq., Camb. Fri. and Sat. evenings, 7:30 p.m.-midnight. Free entertainment and refreshments. Jan. 19: Charlie Seneca, Seduced & Abandoned, John Vorhaus, Bob Beech, Nan Donald. Jan. 25: Paul Schwebel, Celia Slattery, Wheatstone Bridge. Jan. 26: Wes Golumb, Bob Holmes, Kari Estrin.

NEWTON MARRIOTT HOTEL (969-1000). Comm. Ave. and Rte. 128, Mass Tpke., Newton. Proper dress, no cover. Sun.: Good Timers. Mon.: Techniques. Tues.-Sat.: Double Exposure.

NICKEL INN CAFE (897-9512), 17 Summer St., Maynard. Jan. 24: Jazzmine.

NICK'S COMEDY STOP (482-0930), 100 Warrenton St., Boston. Fri. at 9:15 and 11 p.m.: Steve Sweeney; $5. Saturdays at 7:30, 9:15, and 11 p.m.: Don Gavin; $5. Sun. at 8 p.m.: Improv with On the Spot Players.

O'SHEA'S RESTAURANT & PUB (321-1337), 270 Medford St., Malden. Thurs.: North Shore Accapella. Fri., Sat.: DJ "Kissing" Ken.

PALM COURT AT CRICKET'S (227-3434), 101 Faneuil Hall Marketplace. Proper dress, no cover. piano music nightly. Mon. and Thurs.: Phil Harding. Tues. and Sun.: Brian Walkley. Wed. and Sun. brunch: Bob Talalla. Fri. Jim Haydn. Sat.: T.P. Perkins.

PARK PLAZA HOTEL (426-2000), 50 Park Plaza, Boston. In **Café Rouge**, Sun., 11 a.m.-3 p.m.: Deborah Feld.

PEASANT STOCK (354-9528), 415 Washington St., Somerville. Classical music in the back room

Mon.-Thurs., by reservation only. Jan. 21: violinist Dorothy Han and pianist Kathy Weaverling perform works by Mozart and Fauré. Jan. 22: flutist Suzanne Stumpft, violinist Kati Kyme, cellist Shannon Snapp, and harpsichordist Tesair Lauve perform works by J.S. and C.P.E. Bach, Telemann, and Handel. Jan. 23: violinist Anthony Martin and lutenist Richard Savino play works by Dowland, Guiliani, Baron, and others. Jan. 24: soprano Susie Kuzma and pianist Gary Wedow perform Slavic songs by Tchaikovsky, Prokofiev, Stravinsky, and Dvořák. Jan. 27: "Peter and the Wolf," at 1 p.m.; "A Celebration of Mozart's Birthday," at 7 p.m.

PLAY IT AGAIN SAM (232-4242), 1314 Comm. Ave., Brighton. Every Fri. and Sat.: the Comedy All-Stars.

PURCELL'S (523-2725), 25 School St., Boston. No cover, casual dress. Monday-Fri., 5-9 p.m. and Sat. 6-10 p.m.; pianist Ray Stiles, '40s swing.

RITZ-CARLTON HOTEL (536-5700), 15 Arlington St., Boston. In the **Café**, Mon.-Sat.: harpist Carol Kulzer. In the **Dining Room**, Mon.-Sat.: pianist John Domurad. Sun.: pianist Gary Casucci.

RYLES (876-9330), 212 Hampshire St., Inman Square, Camb. Live jazz nightly. **Downstairs:** Sun: Rebecca Parris. Mon: David Kikoski Trio. Wed.: Billy Thompson Quartet. Thurs.: Mike Metheny Quartet. Fri.-Sat.: Herman Johnson Quartet. **Upstairs:** Thurs: ImprovBoston, comedy; $5 and one-drink minimum. Jan. 19: Ananda. Jan. 22: Bass Desires. Jan. 27: Leonard Brown's "Joyful Noise."

SATURDAY NIGHT IN MARBLEHEAD in the Church of St. Andrew, Lafayette St., Marblehead; 631-4951 or 741-1264. Admission $3. Jan. 19: Richard Johnson.

SCOTCH 'N' SIRLOIN (723-3677), 77 N. Washington St., Boston. Dancing, no dress code. Sun., 9 p.m.-1:30 a.m.: Hush. Tues.: DJ Beacon Nelson. Wed. and Sun.: JD, Billy & Ken. Thurs. and Fri.: Jim Sands (oldies).

SHERATON-BOSTON (236-2000), Prudential Center, Boston. In **Apley's**, Mon.-Wed. classical guitarist Lance Gunderson. Thurs.-Sat.: harpist Robin Chudy.

SOUTH SHORE FOLK MUSIC CLUB, at Beal House, Rte. 106, Kingston. Jan. 25: Kelly and Kerry Ryer, Conie Deming, Hazelgreen, Bob Wey and Pamela Roberts.

SPIRITS (452-7393), 5 E. Merrimack St., Lowell. Jan. 19: Tony Lada Sextet.

SPIT (262-2437), 13 Lansdowne St., Boston. Dance to P/NW, rock, and reggae. Open Wed.-Sat. 10 p.m.-1:37 a.m.

STARLIGHT ROOF at the Howard Johnson's Motor Lodge, (267-3100), 575 Comm. Ave., Boston. Mon. 6-11:30 p.m. and Tues. 5-8 p.m.: John & Marshall, guitar, vocals, and cello. Tues.-Sat., 9 pm.: Vicki von Eps trio. Wed. from 8 p.m.: Vicki von Epps, plus magician Jim Vetter. Thurs.-Fri. from 8 p.m.: guitarist Van Gilbert. Fri.-Sat., from 9 p.m.: Rooftop jazz series. Jan 19: Clark Terry. Jan. 25-26: Gene Bertoncini.

STITCHES (254-3939), 969 Comm. Ave., Boston. Comedy Tues.-Sat. Tuesdays: Steve Sweeney, Kevin Meany. Cover $3-$5.

STOUFFER'S BEDFORD GLEN HOTEL (275-5500), 44 Middlesex Turnpike, Bedford. In **Haviland Restaurant**, Sun., 11 a.m.-3 p.m.: harpist Susan Robinson. Mon.-Thurs., Sat.: pianist Jeffrey Moore. Fri.: pianist William Ferrara. In **J.P.T.'s Lounge**, Mon.-Sat. the Nightside Quartet.

THE TAM (277-0982), 1648 Beacon St., Brookline: Food, drink, and live music. Jan. 19: Nevard. Jan. 20: Push Push. Jan. 21: the Pencils. Jan. 23: Memphis Rockabilly. Jan. 24: Totta's Blues Band. Jan. 25: Jake & the Family Jewels. Jan. 26: Roger Saloom Band.

1369 JAZZ CLUB (354-8030), 1369 Cambridge St., Cambridge. Jan. 23: Counterparts.

TRADER ALAN'S FIFTH WHEEL (388-1696), Rte. 495 and Rte. 150, Amesbury. Jan. 19: Ashwood Creek. Jan. 20: Dan Palmer Band. Jan. 21-26: the Liz Boardo Show. Jan. 27: Dan Palmer Band.

TRANSFIGURED NIGHT COFFEEHOUSE (782-1690) at the Allston Congregational Church, 41 Quint Ave., Allston. Jan. 27: Celia Slattery, Mark Justad, and Jacob Bloom.

T.T. THE BEAR'S PLACE (492-0082), 10 Brookline Ave., Camb. Fri.-Sat.: Gary Jones and Caliente.

WESTIN HOTEL in Copley Place (262-9600), 10 Huntington Ave., Boston. In the **Lobby Lounge:** pianists Mary Carol Comune, Sun.-Thurs., and Geoff Hicks, Fri. and Sat. In **Turner Fisheries:** Sun.-Mon., Art Matthews Trio, Tues.-Sat., Ruthie Ristich Quartet.

WILLOW JAZZ CLUB (623-9874), 699 Broadway, Somerville. Jan. 19: Frank Tiberi Quartet. Jan. 20: the Not That John Purcell Quartet. Jan. 21: Mark Hagan Trio. Jan. 22: Joel Wisekoff Trio. Jan. 23: the Fringe. Jan. 24: Genso. Jan. 25-26: Jane Ira Bloom Quartet. Jan. 27: Orville Kaiser Generic Quartet.

DANCE

PARTICIPATION

SATURDAYS

BEGINNING IRISH STEP DANCE with Patty Abner, 11:30 a.m. at International Academy of Ethnic Dance, 595 Mass. Ave., Central Sq., Camb. Admission $3; call 491-1122.

SUNDAYS

SCOTTISH COUNTRY DANCE, 6:30 p.m. at Church of Our Savior, 23 Monmouth St., Brookline. Admission $1.50; call 864-8945.

FOLK DANCING with Marianne Taylor, 3 p.m. at Boston Center for Adult Education, 5 Comm. Ave., Boston. Admission $6; call 267-4430.

MONDAYS

SCOTTISH COUNTRY DANCE, 8:15 p.m. at the YWCA, 7 Temple St., Camb. Admission $2.50 includes instruction, all welcome. Call 491-6084.

NEW ENGLAND SQUARES AND CONTRAS, 8 p.m. at Concord Scout House, 74 Walden St., Concord. Music by Yankee Ingenuity, caller Tony Parkes. Admission $4; call 275-1879.

TUESDAYS

NEW ENGLAND SQUARES AND CONTRAS, 8:15 p.m., or 7:45 p.m. for beginners, at Cambridge YWCA, 7 Temple St., Cambridge. Live music. Admission $3.75; call 354-1340. Sponsored by the Country Dance Society.

WEDNESDAYS

INTERNATIONAL FOLK DANCE, 7:45 p.m. at Hemenway School, Water St., Framingham. Admission $2.75 includes multi-level instruction; call 872-4110. Sponsored by Framingham Folk Dancers.

ENGLISH COUNTRY DANCE, 8:30 p.m. at the YWCA, 7 Temple St., Camb. Music by Bare Necessities. Admission $4; call 354-1340. Sponsored by the Country Dance Society.

INTERNATIONAL FOLK DANCE, 8 p.m. at Crombie St. Church, Salem. Admission $2; call 777-2793.

DANCE-FREE offers alternative barefoot boogying in a smoke-free, alcohol-free environment, 7:30-10:45 p.m. at Christ Church, 0 Garden St., Camb. Admission $2; call 491-4195.

HUNGARIAN FOLK DANCE, 8:30-10 p.m. at Intl. Academy of Ethnic Dance, 595 Mass. Ave., Central Sq., Camb. Admission $3; call 491-1122.

SWEDISH FOLK DANCES, 8 p.m. at the International Institute, 287 Comm. Ave., Boston. Admission $1; call 862-5327.

THURSDAYS

SCOTTISH DANCE, at 8 p.m. at Unitarian Universalist Church, Salem. Admission $2; call 745-2220.

DANCE TOGETHER at the Actors Institute, 731 Harrison Ave., Boston. Admission $4; call 267-5900.

EXPERIENCED INTERNATIONAL FOLK DANCE, 8:30 pm. at First Unitarian Church 404 Concord Ave., Belmont. Admission $3.75; call 491-6084. Jan. 24: "Will the Real Resljanks Please Stand Up?"

NEW ENGLAND SQUARES AND CONTRAS, 8 p.m. at VFW Hall, 688 Huron Ave., Camb. Live music, caller Tod Whittemore. Admission $3.50; call 926-3023.

DANCES OF THE NEAR EAST from 5:30-7 p.m. at International Academy of Ethnic Dance, 595 Mass. Ave., Central Sq., Cambridge. Admission $6; call 492-7535.

FRIDAYS

BASIC INTERNATIONAL FOLK DANCE, 8 p.m. at Brimmer & May Gym, Middlesex Rd., Chestnut Hill, with Conny & Marianne Taylor. Admission $3.50; call 491-6084. Sponsored by the Folk Arts Center.

DANCE FRIDAY, 8:30-11:30 p.m. at Joy of Movement, 23 Main St., Watertown. Freestyle barefoot dancing to all kinds of music. Admission $3; call 924-9548.

SWING/BALLROOM DANCE, with free instruction 8:45-9:30 p.m. and dancing to recorded music from the '30s, '40s, and '50s 9:30 p.m.-12:30 a.m. at the Church of Our Saviour Parish Hall, 25 Monmouth St., Brookline. Admission $5; call 277-1139.

SATURDAY/19

CONTRAS AND SQUARES begins at 8 p.m at the Scout House, 74 Walden St., Concord, with guest callers and musicians. Admission $4; call 275-1879.

INTERNATIONAL FOLK DANCE begins at 8 p.m. at the Unitarian Universalist Church, Reading. Admission $3; call 944-8767.

FOLK DANCE PARTY begins at 8:30 p.m. at First Unitarian Church, 404 Concord Ave., Belmont. Admission $4; call 491-6084.

SCANDINAVIAN DANCE PARTY begins at 7:30 p.m. at Church of Our Saviour, 23 Monmouth St., Brookline. Music by Peter Barnes; instruction. Admission $3; call 738-8385.

"SWING JANUARY THAW" dinner dance, with Herb's Heard, begins at 6 p.m at the Cambridge Institute for Arts and Sciences, 21 Notre Dame Ave. North Cambridge. Tickets $10, with buffet; call 969-0359.

NO-NAME SINGLES DANCE for people aged 20-40 begins at 8 p.m. at 23 Dedham Ave., Needham Center. Admission $4.

SUNDAY/20

A WINTER EVENING'S AFFAIR, with dancing and cash bar, begins at 8:30 p.m. for people aged 22-39 at the Hyatt Regency Hotel, Memorial Dr., Cambridge. Sponsored by Boston's Jewish Young Adult Center; admission $10, or free if you join the center that evening.

ISRAELI FOLK DANCING begins at 7:45 p.m. at Temple Ohabei Shalom, 1187 Beacon St., Brookline. Instruction, refreshments. Admission $2; call 522-8623.

WEDNESDAY/23

NOREGIAN FOLK DANCE begins at 8 p.m. at the Norwegian Home, Roslindale. Admission $3; call 738-8385.

FRIDAY/25

HAM-AND-BEAN SUPPER AND SQUARE DANCE begins with supper at 6:30 p.m. and dancing at 8 p.m. at Central Congregational Church, 85 Seaverns Ave., Jamaica Plain. Ted Sanella, caller. Admission for supper and dance $5, dance only $2.50, children under 12 $2.50.

SATURDAY/26

BOSTON BEANSTALKS TALL CLUB holds its anniversary dance for women 5'10" and over and men 6'2" and over at 8 p.m. at Heritage Hall, 177 Bedford St., Lexington. Admission $6; call 236-2147.

CONTRA AND SQUARE DANCE begins at 8 p.m. at Nobscot Scout Reservation, Edgell Rd. at the Framingham/Sudbury town line. Susan Elberg, caller; live music. Admission $3; call 875-7551.

PERFORMANCE

SATURDAY/19

FACULTY DANCE CONCERT by the Boston University School of Theatre Arts and Dance Theatre Group, with works by Ramelle Adams, Ann Brown Allen, Ruth Birnberg, and Lynn Modell, begins at 8 p.m. at Huntington Theatre Studio 210, 264 Huntington Ave., Boston. Admission $4.50; call 353-2748.

Continued on page 22

CLUBS

GREAT SCOTT
1222 Commonwealth Ave.
Corner Harvard & Comm. Ave.
566-9014
Sat., Jan. 19 — SALLY AND THE SOPHISTICATZ
Thurs., Jan. 24 — THE TRAILERS
Fri., Jan. 25 — SALLY AND THE SOPHISTICATZ
Sat., Jan. 26 — 11th HOUR BAND
Thurs., Jan. 31 — THE FALCONS

Kinvara Pub
Sat., Jan. 19 — CEDAR RIDGE
Sun., Jan. 20 — SEAN SANDS
Thurs., Jan. 24 — PROVINCETOWN JUG BAND
Fri., Jan. 25 — CHICKEN CHOKERS
Sat., Jan. 26 — THE POODLES
34 Harvard Ave., Allston, MA
254-9737
— Free Parking in Rear —

Willow Jazz Club
699 Broadway, Ball Sq., Som. 623-9874
Near Porter Sq. via Willow Ave
Sat., Jan. 19 — FRANK TIBERI QUARTET Currently with WOODY HERMAN
Sun., Jan. 20 — THE NOT THAT JOHN PURCELL QUARTET
Mon., Jan. 21 — MARK HAGAN TRIO
Tues., Jan. 22 — JOEL WISEKOFF TRIO
Every Wednesday — THE FRINGE
Thurs., Jan. 24 — JANE BAUM QUARTET
Fri. & Sat., Jan. 25 & 26 — JANE IRA BLOOM QUARTET FRED HERSCH, RATZO HARRIS, TOM RAINEY
Sat. Live Broadcast on WERS 88.9 FM 9:30-12

THE NEWEST ROCK CLUB IN TOWN!
DOWNUNDER
Sat., Jan. 19 — O POSITIVE, POP MECHANICS, E-FEX
Wed., Jan 23 — RADIO 2000, RANDY BANKS, HELMS DEEP
Thurs., Jan. 24 — WART HOGS, PBS, MISS UNDERSTOOD
Fri., Jan. 25 — SCRUFFY THE CAT, FREIGHTENED IN MANHATTAN, TARGET
Sat., Jan. 26 — DOGMATICS, MISSION IMPOSSIBLE, NO IDEA
15 NEW CHARDIN STREET
GOVERNMENT CENTER
(UNDER RYLEYS)•723-8089

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TUESDAY • JANUARY 22 • $2.00
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ONYX • 411
SPECIAL GUEST D.J. WBCN's BRADLEY J.
18+ YRS.
WEDNESDAY • JANUARY 23 • $2.00 WFNX
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NEW MAN

SPECIAL GUESTS PLEASURE POINT
THURSDAY • JANUARY 24 • $10.50-DOORS OPEN 8:00
WORLD TOUR-REGGAE ROCK CONCERT
EEK-A-MOUSE
KING MELLOW YELLOW
QUEEN SISTER NANCY
FROM KINGSTON, JAMAICA FRANKIE PAUL
FROM D.C. SATTA B and MIKEY WHITE
FROM BOSTON COURTNEY MORRIS
WITH SPECIAL GUEST DJ BLACK STAR LINER
SUPER DOOR PRIZE!!!
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AIR JAMAICA!
FRIDAY • JANUARY 25 • $3.50
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RICK BERLIN — THE MOVIE

WITH SPECIAL GUESTS
BARRY MARSHALL & THE ROCKIN' ROBINS
TRUE BLUE
SATURDAY • JANUARY 26 • $4.50 WFNX
GIRLS' NIGHT OUT
WITH SPECIAL GUESTS
DUKE ROBILLIARD & THE PLEASURE KINGS
ROCKIN' RICK HUNTER

SUNDAY • JANUARY 27 • $4.00 DOORS OPEN 4:00 P.M.
BOSTON HEAVY METAL SHOWCASE
STEEL ASSASSIN
TRAGUS • IRON RAGE
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NU MUSIK REVUE
CORRIE TEN BOOM • THE SERVICE
THE INNOCENTS
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THURSDAY • JANUARY 31
THE CHANNEL SPOTLIGHT
FEATURING
THE END • FIRST CIRCLE
BOX • TARGET
SPECIAL GUEST D.J. WBCN's Carmalita
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FRIDAY • FEBRUARY 1 • $2.50 DANCE PARTY
THE SCHEMERS

WITH SPECIAL GUESTS
DUB 7 • RED
Pick up Rockwire for Free Admission and Valuable Coupons.
COMING
FEB 2 — THE NEIGHBORHOODS
FEB 8 — THE STOMPERS
FEB 9 — NEW MODELS
FEB 15 — AUTOGRAPH
MARCH 13 — JEFFREY LEE PIERCE & THE GUN CLUB
DOORS OPEN 8:30 PM • FREE PARKING • POSITIVE I.D. REQUIRED • TICKETS AVAILABLE AT STRAWBERRIES RECORDS & TAPES • TICKETRON • CONCERT CHARGE 491-1118 • NEWBURY COMICS • WAN • AND THE CHANNEL

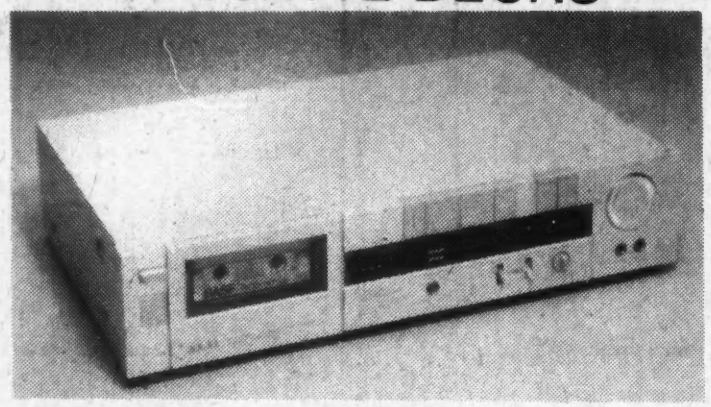
Electronic Overload Sale

FINAL WEEK! SAVE 10% TO 40%!

We're trying to get rid of some of our inventory overloads. So it's a terrific time for you to save on all sorts of great sounding equipment. From receivers and cassette decks to portables and car stereos. Great sound was never priced so good. These are just some of the great buys you'll find at all Tech Hifi stores.

But Hurry! The overload quantities are limited. And the sale ends January 26.

CASSETTE DECKS

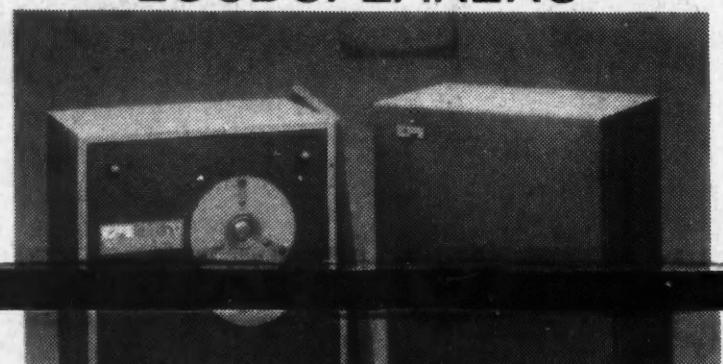


SAVE $80!

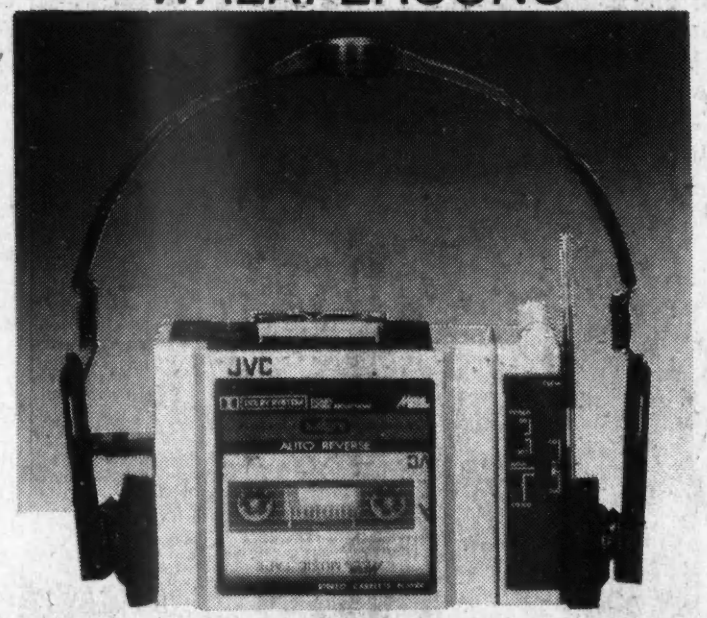
$109

AKAI stereo cassette deck with soft-touch controls, LED meters and Dolby® B&C. . . . . Reg. $199.

LOUDSPEAKERS



WALKPERSONS



SAVE $50!

$139

JVC compact personal stereo cassette player. Features AM/FM tuner pack and auto-reverse. Tuner pack attaches to headphones to make a headphone radio. Reg. $189.

AUDIO RACKS

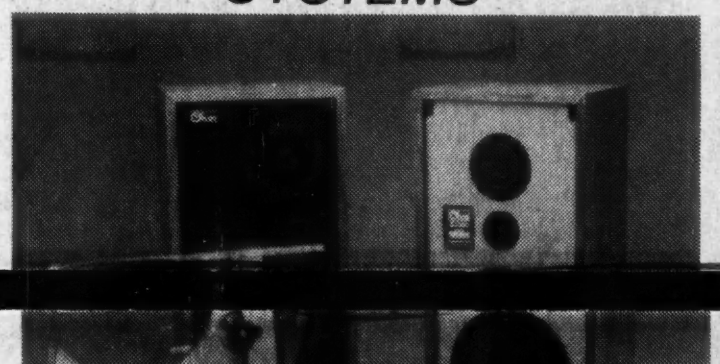
PORTABLES

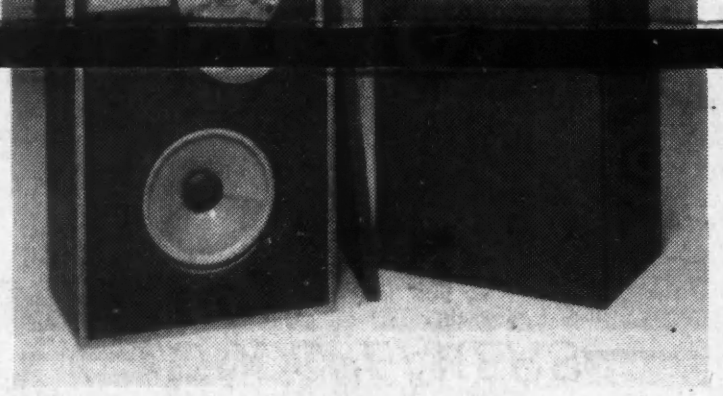
SAVE $76!

$139

SAMSUNG AM/FM stereo cassette recorder. Features detachable, 2-way speakers, Dolby®, 3-position tape selector, one-touch record and more. . . . . Reg. $215.

SYSTEMS





SAVE $28!

$64 ea. EPI top-rated, 2-way speakers. 6.5 inch, poly-laminate woofer, 1-inch dome tweeter. Attractive walnut vinyl finish. . . . Reg. $92 each.

ACCESSORIES

Discwasher record cleaner
Reg. $16.00 ..... **$9.99.**
Alsop tape cleaner
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Pickering featherweight headphones.
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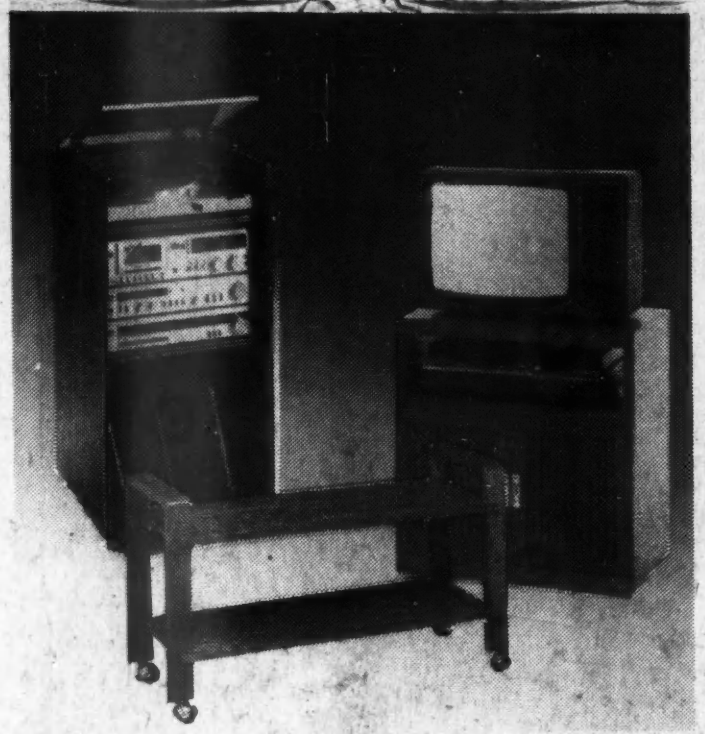
BASF T-120 video tape ..... **$5.99.**
TDK 3-pack ..... **$6.99.**

Items in this offer were selected far in advance. Due to unforeseen circumstances, all items may not be in stock in all stores. We will be happy to issue rainchecks (or offer a comparable item at equal savings) on out-of-stock items not labeled "limited quantity". Thank you for your patronage and understanding. Power ratings into 8 ohms, 20-20kHz. TV picture simulated and measured diagonally. Illustrations may not be exact. Regular prices based on mfr's. nat'l adv. value or those charged by full-prices retailers; they do not necessarily represent Tech Hifi's price. We reserve the right to correct misprints. At participating Tech Hifi stores.

AUDIO RACKS



Save on all pre-assembled TV stands and audio racks.
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CAMEL

Sat., January 19

KOO DOO/EXPOSE — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
SANDY MAC AND THE HEART ATTACKS — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
HENNESEY AND DAVIS BAND — CITYSIDE, Faneuil Hall, Boston (742-7390)
DUMPTRUCK/CHRISTMAS/NEW PARTS FROM OLD — CHET'S LAST CALL, Causeway St., Boston, 523-9160
THE FOOLS/VISITORS — GROVERS, 392 Cabot St., Beverly (922-9695)
SALLY & THE SOPHISTICATZ— GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
DUB 7/CONSTANT CHANGE/THE ESSENTIALS — JACKS, 952 Mass. Ave., Cambridge (491-7800)
JIM PLUNKETT — JONATHAN SWIFTS 30 J.F.K. St. Harvard Square (661-9887)
CARL ALLEN QUINTET — JAZZ CLUB 1369, 1369 Cambridge St., Inman Sq. (354-8030)
ROAD HOUSE — JUMBO'S 1133 Broadway, Somerville (623-8177)
THE NEIGHBORHOODS/SCRUFFY THE CAT/THE VAN DYKES — JUMPIN' JACK FLASH, 88 Queensberry St. Boston (536-2509)
CEDAR RIDGE — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
WENDY HUNT — METRO, 15 Lansdowne St., Boston (262-2424)
PAT HAMEL TRIO — O'BRIENS, 3 Harvard Ave., Allston (782-6245)
THE BUSKERS — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
BOB FRANKE/PURLY GATES AND DAVY LEE VINE — PASSIMS, 47 Palmer St., Cambridge (492-7679)
NEW MODELS/FLICKS — SCOTCH N SOUNDS, Westgate Mall, Brockton (584-1694)
BOB NICKMAN/MIKE DONOVAN/KEN ROGERSON/MIKE McDONALD — STITCHES, 969 Comm. Ave., Boston (254-2054)
NEVARD — THE TAM, 1648 Beacon St., Brookline (277-0982)
LENORA HELM/BOCAR THIAN — TURTLE CAFE, 1271 Cambridge St., Cambridge (354-8599)
LOOSE CABOOSE — THE WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
FRANK TIBRI QUARTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

Sun., January 20

BODY POLITICS/THRUST/THE COUNT — BUNRATTY'S, 186 Harvard Ave., Allston 254-9804)
PANAMA, THE JUDGE AND PREACHER — CITYSIDE, Faneuil Hall, Boston (742-7390)
HEART AND SOUL FEATURING UTIMA — JACK'S, 952 Mass. Ave., Cambridge (491-7800)
BUNNY SMITH DAY OF REST — JAZZ CLUB 1369, 1369 Cambridge St., Inman Sq. (354-8030)
SUPERBOWL SPECTACULAR — JONATHAN SWIFTS 30 J.F.K. St. Harvard Square (661-9887)
ROCKIN RICK/PEER PRESSURE — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2509)
SEAN SANDS — KINVARA PUB, 34 Harvard Ave., Allston (254-9739)
SUPER BOWL — O'BRIENS, 3 Harvard Ave., Allston (782-6245)
THE BUSKERS — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
PUSH PUSH — THE TAM, 1648 Beacon St., Brookline (277-0982)
THE NOT THAT JOHN PURCELL QUARTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)
M.X.ERS REGGAE DANCE PARTY — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)

Mon., January 21

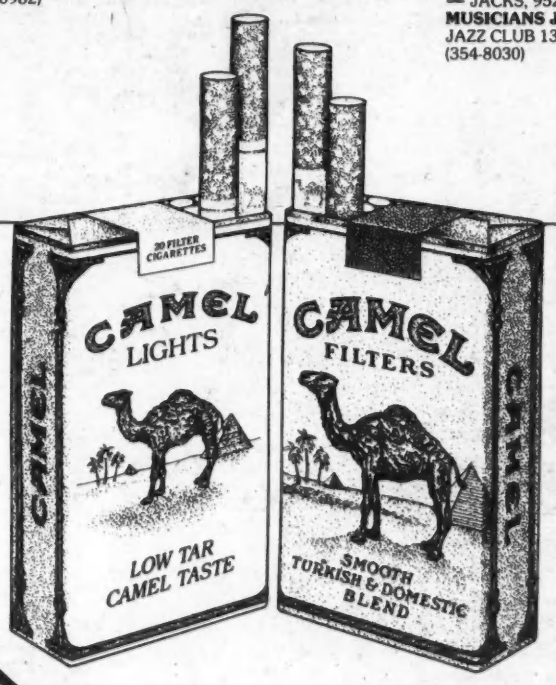
DANNY MO AND THE EXCITERS — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
NARD'S ROCK 'N ROLL DJ — CITYSIDE, 262 Faneuil Hall Marketplace, Boston (742-7390)
THE RICK LARRIMORE BAND/THE UNCALLED-FOR — JACKS, 952 Mass. Ave., Cambridge 491-7800
MUSICIANS JAM SESSION WITH GROVER MONEY — JAZZ CLUB 1369, 1369 Cambridge St., Cambridge (354-8030)
THREE HANDS/BEAT SURRENDER — JONATHAN SWIFTS, 30 JFK ST., Harvard Square (661-9887)
HASSINGIER/INNOCENCE/SECOND GENERATION — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2509)
MOVIES — O'BRIENS, 3 Harvard Ave., Allston (782-6245)
JACK HICKEY — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
TAM JAM WITH THE GLEN SHAMBOOM BAND — THE TAM, 1648 Beacon St., Brookline (277-0982)
MARK HAGAN TRIO — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

Tues., January 22

THE OUTLETS/PLEASURE POINTE/LAST STAND — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
TREMENDOUS RICHARD — CITYSIDE, 262 Faneuil Hall Marketplace, Boston (742-7390)
POOR BOYS/THE TAX COLLECTORS — JACKS, 952 Mass. Ave., Cambridge (491-7800)
MORDY FERBER GROUP — JAZZ CLUB 1369, 1369 Cambridge St., Inman Sq. (354-8030)
PUB NIGHT — JONATHAN SWIFTS 30 J.F.K. St. Harvard Square (661-9887)
STRAIGHT AWAY/MOULIN ROUGE — JUMBO'S, 1133 Broadway, Somerville (623-8177)
BUCU DORLORES/CHOURDUROY/SUBDUDES — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2509)
MOVIES — O'BRIENS, 3 Harvard Ave., Allston (782-6245)
JACK HICKEY — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
THE PENCILS — THE TAM, 1648 Beacon St., Brookline (277-0982)
JOEL WISEKOFF TRIO — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

Wed., January 23

POWERGLIDE/GAIL SAVAGE — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
NORTH SHORE ACAPELLA — CITYSIDE, Faneuil Hall, Boston (742-7390)
PREAPISTICS/WHAY — CHET'S LAST CALL, Causeway St., Boston, 523-9160



Camel Lights

LIGHTS: 9 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method;
FILTERS: 15 mg. "tar", 1.0 mg. nicotine av. per cigarette, FTC Report MAR. '83.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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SOUNDBOARD

OFF THE WALL — GROVERS, 392 Cabot St., Beverly (922-9695)
NEW RIDERS OF THE PURPLE SAGE — JACKS, 952 Mass. Ave., Cambridge (491-7800)
COUNTER PARTS — JAZZ CLUB 1369, 1369 Cambridge St., Inman Sq. (354-8030)
T. BLADE & THE FABULOUS ESQUIRES — JONATHAN SWIFTS 30 J.F.K. St. Harvard Square (661-9887)
SPY — JUMBO'S, 1133 Broadway, Somerville (623-8177)
PICTURE THIS/COLA/UXB — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2509)
COSMO WYATT — METRO, 15 Lansdowne St., Boston (262-2424)
SAINT JAMES GATE — PASSIM, 47 Palmer St., Harvard Square (492-7679)
HARVEST HOME — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
DAVID PYKOSZ — O'BRIENS, 3 Harvard Ave.., Allston 782-6245
ALBERT O — SPIT, 13 Lansdowne St., Boston (262-2437)
KEVIN MEANEY/JAY CHARBORNEAU/GEORGE McDONALD/EARL REED — STITCHES, 969 Comm. Ave., Boston (254-2054)
MEMPHIS ROCKABILLY — THE TAM, 1648 Beacon St., Brookline (275-0982)
VICKIE WILLIAMS DUO — TURTLE CAFE, 1271 Cambridge St., Inman Sq. (354-8599)
THE DRIVE — SCOTCH 'N SOUNDS, Westgate Mall, Brockton 584-1694)
SPACE PIONEERS — WESTERN FRONT, 342 Western Ave., Cambridge, (492-7772)
THE FRINGE — WILLOW JAZZ, 699 Broadway, Somerville (623-9874)

Thurs., January 24

DIGNEY FIGNUS/DRUMM McDOWELL — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
TBA — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
CHRIS KLEEMAN GROUP — CITYSIDE, Faneuil Hall, Boston (742-7390)
TBA — CHET'S LAST CALL, Causeway St., Boston (523-9160)
POWERGLIDE — GROVERS, 392 Cabot St., Beverly (922-9695)
THE TRAILERS — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
THE FABULOUS HEAVYWEIGHTS — JACKS, 952 Mass., Ave., Cambridge (491-7800)
STOP NUCLEAR WAR BENEFIT WITH BAM BAM/CLASS ACTION/ANY TWO WORDS — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-4800)
ROY LOUIS GROUP — JAZZ CLUB 1369 Cambridge St., Inman Sq. (354-8030)
WILLIE "LOCO" ALEXANDER/PRIME MOVERS — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Square (661-9887)
CRYSTAL IMAGE/UXB — JUMBO'S, 1133 Broadway, Somerville (623-8177)
PROVINCETOWN JUG BAND — KINVARA PUB, 34 Harvard St., Allston (254-9737)
TOM LANE — METRO, 15 Lansdowne St., Boston (262-2437)
NORTHERN TIER — O'BRIENS PUB, 3 Harvard Ave., Allston (782-6245)
PATTY LARKIN — PASSIM, 47 Palmer St., Harvard Square (492-7679)
HARVEST HOME — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
JULIE AND THE FLASHERS — SCOTCH N SOUNDS, Westgate Mall, Brockton (584-1694)
TOM LANE — SPIT, 13 Lansdowne St., Boston (262-2437)
TOTTA'S BLUES BAND — THE TAM, 1648 Beacon St., Brookline (277-0982)
MIKE TURK/GRE SARGENT — TURTLE CAFE, 1271 Cambridge St., Inman Sq. (354-8599)
COOL RUNNINGS — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
JAMIE BAUM QUARTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

Fri., January 25

THE DRIVE/MUGGS — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
LITTLE FRANKIE AND THE PREMIERS — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
PSYCHO/THE EDGE/PAJAMA SLAVE DANCERS — CHET'S LAST CALL, Boston, (523-1960)
SALLY AND THE SOPHISTICATZ — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
LINES — GROVERS, 392 Cabot St., Beverly (922-9695)
TOTTA'S BLUES BAND/URBAN RENEWAL ORCHESTRA — JACKS, 952 Mass. Ave., Cambridge (491-7800)
CON BRIO — JAZZ CLUB, 1369 Cambridge St., Inman Sq. (354-8030)
POUSETTE DART BAND — JONATHAN SWIFTS 30 J.F.K. St., Harvard Sqare (661-9887)
RON LASALLE AND THE TWIN BULLET BAND/CHRIS MARTIN GROUP — JUMBO'S, 1133 Broadway, Somerville (623-8177)
TIL TUESDAY/PEICE de RESISTANCE/BEGINNERS ONLY — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2509)
CHICKEN CHOKERS — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
CAPTAIN WENDELL — METRO, 15 Lansdowne St., Boston (262-2424)
NEON VALLEY BOYS — O'BRIEN'S PUB, 3 Harvard Ave., Allston (782-6245)
JON GAILMOR/GEORGE RUSSELL — PASSIM, 47 Palmer St., Harvard Sq. (492-7679)
HARVEST HOME — PURPLE SHAMROCK, 1 Union St., Boston (277-2060)
GIRLS' NIGHT OUT — SCOTCH 'N SOUNDS, Westgate Mall, Brockton (584-1694)
BOB CRANES — SPIT, 13 Lansdowne St., Boston (262-2437)
LENNY CLARKE/TOMMY SLEDGE/BARRY CRIMMINS/EARL REED — STITCHES, 969 Comm. Ave., Boston (254-2054)
JAKE & THE FAMILY JEWELS — THE TAM, 1648 Beacon St., Brookline (277-0982)
JAMIE BAUM/MICK GOODRICH — TURTLE CAFE, 1271 Cambridge St., Inman Sq. (354-8599)
JANE IRA BLOOM QUARTET — WILLOW JAZZ, 699 Broadway, Somerville (623-9874)
MAGIC AND THE REGGAE STARS — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)

and Filters

The Purple Shamrock
Boston's Irish Music Pub
1 Union St.•Boston
227-2060

Sat. & Sun., Jan. 19 & 20
THE BUSKERS
Sat. & Sun., Jan. 19 & 20. Afternoon
TONY O'RIORDAN
Mon. & Tues., Jan. 21 & 22
JACK HICKEY
Wed - Sat., Jan. 23-26
HARVEST HOME
Sat., Jan. 26, Afternoon
JACK HICKEY
Sun., Jan. 27, Afternoon
TONY O'RIORDAN

RENDEZVOUS WITH THE BLUES
Sat., Jan. 19
GEORGE LEH AND THE ROCKIN' SHOES
Wed., Jan. 23
DANNY MO AND THE EXCITERS
Thurs., Jan. 24
LARRY KOPP BAND
Fri., Jan. 25
LUTHER "GUITAR JR." JOHNSON
Sat., Jan. 26
THE URGE
RENDEZVOUS
596 Moody St., Waltham
893-7171

O'Briens Pub
Sat., Jan. 19
PAT HAMEL TRIO
Sun., Jan. 20
SUPER BOWL
Mon. & Tues., Jan. 21 & 22
CURRENT RELEASE MOVIES
Wed., Jan. 23
DAVID PYKOSZ
Thurs., Jan. 24
NORTHERN TIER
Fri., Jan. 25
NEON VALLEY BOYS
Sat., Jan. 26
ABRAHAM SEED
3 Harvard Ave.
Allston 782-6245

CLUBS

COMEDY
Sat., Jan. 19th 9 & 11 pm
DON GAVIN/ LENNY CLARKE
Sun., Jan. 20th 9 pm
DON GAVIN
Thurs., Jan. 24th 9 pm
All Star Comedy Show
Fri., Jan. 25th 9 & 11 pm
STEVE SWEENEY/ DON GAVIN
Sat., Jan. 26 9 & 11 pm
DON GAVIN
NICK'S COMEDY STOP
100 WARRENTON ST., BOSTON
482-0930

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A Special Announcement to Purchasers of Yamaha DX Digital Synthesizers

A parent company of Yamaha International Corporation (a U.S. corporation) produces a number of products for worldwide distribution. However, products are carefully designed and engineered for the country in which they will be sold.

It has come to our attention that some DX7's and DX9's built for other countries are being imported to the U.S. and sold through non-authorized Yamaha retailers. The purchase and use of these units will present some serious problems to owners:

1. *Yamaha DX Keyboards distributed by Yamaha International Corporation* have obtained FCC and U.S. safety testing approvals (e.g., UL approved). Other units may not have these approvals. The result could be severe RF interference to wireless microphones, televisions and other receiving electronics.
2. *Yamaha DX Keyboards distributed by Yamaha International Corporation* and sold through authorized Yamaha DX retailers are fully warranted only in the country for which they were manufactured.
3. *Yamaha DX Keyboards distributed by Yamaha International Corporation* include a valuable accessory package at no additional cost: volume pedal, sustain pedal, owner's manual, music stand, demo cassette tape, instructional cassette tape. The DX 9 is also shipped with a cassette tape with 420 voices and a cassette interface. The DX 7 is shipped with two ROM cartridges (with 128 voices) and one RAM cartridge for storage of the buyer's own programmed voices. This complete accessory package is offered only through Yamaha International Corporation and its authorized retailers.
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You may quickly identify an authorized U.S. model of FX 7 or DX 9 by looking at the back panel near the plug. Only authorized U.S. models will have FCC and safety testing approval stickers on the back panel.

The U.S. Federal Communications Commission requires all such equipment to be certified. [Any retailer of uncertified equipment is subject to severe penalties. And any purchaser may be subject to forfeiture of the equipment.]

If you have any questions about the authenticity of a Yamaha DX retailer or a DX keyboard, telephone:

Combo Division
Yamaha International Corporation
(714) 522-9257

In the interest of continuing customer satisfaction, Yamaha International Corporation felt it necessary to bring this to your attention.

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Professional Audio & Musical Instruments

75 North Beacon St., Watertown, MA 02172 (617) 923-4420
1116 Boylston Street, Boston, MA 02115 (617) 536-0066

Continued from page 17

WEDNESDAY/23

KABUKI DANCE is demonstrated by Haruki Fujimoto, with commentary by Paula Levine, at 8 p.m. at the Tower Auditorium, Mass. College of Art, 621 Huntington Ave., Boston. Tickets $5; call 232-1555.

THURSDAY/24

BÉJART BALLET OF THE TWENTIETH CENTURY performs *Eros Thanatos* tonight and *Seven Greek Dances, Concerto in Re,* and *The Rite of Spring* Fri. and Sat. at 8 p.m. at the Wang Center, 279 Tremont St., Boston. Tickets $15.50-$28.50; call 542-3600.

FRIDAY/25

BOSTON VILLAGE GAMELAN performs Javanese music and dance at 8 p.m. at Jordan Hall, 290 Huntington Ave., Boston. Tickets $9.50, $7.50, and $5; call 536-2412.

BÉJART BALLET OF THE TWENTIETH CENTURY. See listing for Thurs. the 24th.

SATURDAY/26

BÉJART BALLET OF THE TWENTIETH CENTURY. See listing for Thurs. the 24th.

EVENTS

SATURDAY/19

TENNIS AND POOL PARTY, sponsored by Camelot Single Professionals, begins at 6:30 p.m. at Waltham Racquet Club, 249 Lexington St., Waltham. Admission $13; advance reservations required; call 284-4159.

ART AUCTION, presented by Bruce Andrew Galleries, begins at 8:30 p.m, with a preview at 7:30 p.m. at Temple Emunah, 9 Piper Rd., Lexington. Admission $3, including wine, cheese, and dessert; call 275-3186.

"AN EVENING OF MIME AND MAGIC" with illusionist Jim Vetter takes place at 8 and 10:30 p.m at the Blacksmith House, 56 Brattle St., Harvard Sq., Cambridge. Tickets $4; call 547-6789.

CAT SHOW runs today and tomorrow from 9 a.m. to 5 p.m. at Freeport Hall, 256 Freeport St., Dorchester. Sponsored by the Mass./Rhode Island, Mask & Paws, and Fun Fur Cat Clubs. Tickets $3 adults, $2 children, to benefit feline research at Cornell University; call 265-7292.

NORTON ANTIQUES SHOW runs from 11 a.m. to 6 p.m. today and from 10 a.m. to 5 p.m. tomorrow at Norton Middle School, Rte. 123, Norton. Admission $2.50; for $5, you can enter at 10 a.m. Sat.; call (401) 377-8116.

BEANPOT MASTERS HOCKEY TOURNAMENT, with Mike Eruzione leading former Beanpot Tournament players, takes place tonight at 7 and 8:30 p.m. and tomorrow at 5 and 9:30 p.m. at Harvard University's Bright Arena, Cambridge. Tickets $7.50, to benefit the Jimmy Fund; call 357-4401.

SUNDAY/20

BASEBALL CARD & SPORTS COLLECTORS SHOW runs from 9 a.m. to 3 p.m. at the Burlington Holiday Inn, exit 42 off Rte. 128, Burlington. Admission $1; call 485-6500.

NORTH SHORE CYCLISTS meet at 11 a.m. today and Sun. the 27th at the corner of Sylvan and Pond Sts., Danvers, for Polar Bear Rides. Free; call 535-4160.

CAT SHOW. See listing for Sat. the 19th.

NORTON ANTIQUES SHOW. See listing for Sat. the 19th.

THURSDAY/24

CARIBBEAN CARNIVAL, with calypso music, suckling pig, and raffles, begins at 6 p.m. at the New England Aquarium, Central Wharf, Boston. Tickets $25, to benefit WBUR and the Aquarium; cash bar; call 353-2790.

FRIDAY/25

BIRDWATCHING AT MONOMY'S NORTH ISLAND runs from 8 a.m. to 6 p.m. Sponsored by Mass. Audubon Society's Broadmoor Wildlife Sanctuary, 280 Eliot St., S. Natick. Fee $25; preregistration required; call 655-2296.

BOOKIES AND BOOTLEGGERS BALL begins at 8 p.m at the Lenox Hotel, 710 Boylston St., Boston. Roaring '20s dress optional. Sponsored by the Boston Ski and Sports Club. Admission $8; free admission to those who join the club at the door; call 734-6726.

SATURDAY/26

FROZEN BOGEY GOLF TOURNAMENT has tee-off times ranging from 9 a.m. to 2:30 p.m. at Sandy's Lakeside, 294 Tyngsboro Rd., Dracut. Entry fee $12, to benefit the March of Dimes; call 475-0100.

AN AFTERNOON OF PSYCHIC READINGS runs from noon to 6 p.m. at the Healers' Resource Center, 1151 Mass. Ave., Cambridge. Admission free; $10 per 15-minute reading; call 354-2611.

BENEFIT DINNER FOR PEACE BRIGADES INTERNATIONAL begins at 6:30 p.m. at the Cambridge Institute for Arts and Sciences, 21 Notre Dame Ave., North Cambridge. Tickets $15 in advance, $17 at the door; call 552-8466.

RACQUETBALL/WALLEYBALL SPORTS PARTY begins at 7:30 p.m. at Cambridge Racquetball Club, Athenaeum House, 215 First St., Cambridge. Admission $5, cash bar; sponsored by Camelot Single Professionals; call 284-4159.

MIXED DOUBLES TENNIS PARTY begins at 6:45 p.m. at Blue Hills Tennis Club, Braintree. Sponsored by the Boston Ski and Sports Club. Admission $13; reservations required; call 734-6726.

LAS VEGAS NIGHT begins at 7:30 p.m. at the Best Western Hotel, Totten Pond Rd., Waltham. Donation $2, to benefit the Bosler Humane Society; call 244-7495.

WOMEN'S POWERLIFTING NATIONALS runs from 10 a.m. to 8 p.m. today and tomorrow at Park Plaza Hotel, Park Sq., Boston. Tickets $4 per day; call 897-4668.

SUNDAY/27

PSYCHIC CONNECTIONS FESTIVAL runs from

1 to 7 p.m. at New England Life Hall, 225 Clarendon St., Boston. Admission free, but some palms must be crossed with silver; call 739-2200.
NORTH SHORE CYCLISTS. See listing for Sun. the 20th.
WOMEN'S POWERLIFTING NATIONALS. See listing for Sat. the 26th.

MUSIC

CLASSICAL

SATURDAY/19

SINFONIE-BY-THE-SEA performs works by Schubert and Suk at 8 p.m. at the Peabody Museum, Salem. Tickets $9; champagne reception; call 631-7256.
LONGY SCHOOL OF MUSIC BIRTHDAY PARTY AND OPEN HOUSE, with performances, demonstrations, and cake, runs from 1 to 5 p.m. at the school, One Follen St., Cambridge. Free; call 876-0956.
BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conducting, performs works by Bach and Poulenc, with soloist Kathleen Battle and the Tanglewood Festival Chorus, at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $5-$33.50; call 266-1492.
WINTERSAUCE performs Wolf-Ferrari's *Suzanna's Secret* in English and operetta and Broadway songs at 8 p.m. at First and Second Church, 66 Marlborough St., Boston. Tickets $9; call 523-4364.
OBOE QUARTET OF THE NEW YORK CHAMBER SOLOISTS performs works by Bach, Mozart, Britten, Schubert, and Beethoven, at 8 p.m at Scituate Town Library, 85 Branch St., Scituate. Tickets $6; call 545-0238.
THE PRAGUE SYMPHONY ORCHESTRA and the Worcester Chorus, the Hartt Chamber Singers, and soloists Magdalena Blahusiakova, Ivan Kusnjer, and Michael Silvester, perform Dvořák's *The Spectre's Bride* at 8 p.m., in Mechanics Hall, 321 Main St., Worcester. Tickets $11.50, $13.50, and $15.50; call 754-3231.

SUNDAY/20

THE KREMER-PHILLIPS-MA-KASHKASHIAN QUARTET performs works by Shostakovich and Schubert at 3 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $15.50 and $14.50; call 266-1492.
DINOSAUR ANNEX MUSIC ENSEMBLE performs works by Virgil Thomson, Scott Wheeler, and Richard Busch at 8 p.m. at First and Second Church, 66 Marlborough St., Boston. A talk by Thomson begins at 7:30 p.m. Tickets $8, $4 for students and the elderly at the door; call 262-0650.
BELMONT MUSIC SCHOOL presents an open reading of the New Year's Cantatas from Bach's *Christmas Oratorio* at 7:30 p.m. at the Unitarian Church, 404 Concord Ave., Belmont. Admission $3, $1.50 students and the elderly; call 489-2023.
BROOKLINE SYMPHONY ORCHESTRA performs works by Schumann, Brahms, and Dvořák at 2:30 p.m. in Roberts Auditorium Brookline High School, 115 Greenough St., Brookline. Tickets $5, $2 children and the elderly; call 232-5971.
ADÈLE AURIOL AND BERNARD FAUCHET, violin-piano duo, performs works by Ravel, Voirpe, and Brahms at 3 p.m. at Isabella Stewart Gardner Museum, 280 the Fenway Boston. Free with donation to museum; call 266-1680.
VIOLINIST VALERIA VILKER-KUCHMENT, cellist George Seaman, and pianist Eda Mazo-Shlyam perform trios by Haydn, Beethoven, and Tchaikovsky at 8 p.m. in Pickman Concert Hall, 27 Garden St., Cambridge. Free; call 876-0956.

MONDAY/21

VIOLINIST MISCHA LEFKOWITZ and pianist David Syme perform works by Copland, Brahms, and Rochberg at 8 p.m at Pickman Concert Hall, 27 Garden St., Cambridge. Admission $5; call 876-0956.
DA CAPO CHAMBER PLAYERS perform works by works by William Thomas McKinley and friends at 8 p.m. at Jordan Hall, 290 Huntington Ave., Boston. Free; call 262-1120.

TUESDAY/22

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conducting, performs works by Bach, Poulenc, and Beethoven, with soloists Katia and Marielle Labèque, at 8 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $5-$32.50; call 266-1492.
ROBERT LABAREE performs "Troubador Music of the 12th and 13th Centuries" at 12:15 p.m. at the Fogg Art Museum, 32 Quincy St., Cambridge. Free with museum admission of $2 adults, $1 students and the elderly; call 495-7768.

WEDNESDAY/23

PIANIST YANG WANG performs works by Haydn, Schoenberg, Chopin, Debussy, and Schumann at 8 p.m. at Jordan Hall, 290 Huntington Ave., Boston. Free; call 262-1120.
HARPSICHORDIST MITZI MEYERSON and viola da gambist Sarah Cunningham perform works by Couperin, Schenk, and Balbastre at 5:45 p.m. at the French Library, 53 Marlborough St., Boston. Admission $3, $2 students and the elderly; call 266-4351.
SOPRANO JOAN HELLER, pianist Terry Decima, clarinettist Robert Annis, contrabassist Todd Seeber, and conductor Charles Fussell, perform works by Ravel, Schuller, Robert Cogan, and Charles Fussell at 8 p.m at Boston University Concert Hall, 855 Comm. Ave. Boston. Free; call 353-3345.
MONADNOCK STRING QUARTET performs works by Stravinsky, Dvořák, and Mozart at 8 p.m. at the Walnut Hill School, 12 Highland St., Natick. Tickets $3, students $2; call 653-4312.

THURSDAY/24

ALL THE MOZART PIANO SONATAS are performed by students of the New England Conservatory, beginning tonight at 8 p.m. and continuing next week at Williams Hall, 290 Huntington Ave., Boston. Free; call 262-1120.
BAROQUE VIOLINIST ANTHONY MARTIN and guitarist and lutenist Richard Savino play works by Bach at 12:05 p.m. at MIT Chapel, opposite 77 Mass. Ave., Cambridge. Free; call 253-2906.
BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conducting and with baritone Hakan Hagegard, performs works by Haydn, Berg, and Beethoven, tonight and Sat. at 8 p.m. and Fri. at 2 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $5-$32.50; call 266-1492.
SOPRANO FLICKA WILMORE and pianist Reginald Hache perform works by Debussy at noon at Northeastern University's Ell Center Ballroom, 360 Huntington Ave., Boston. Free; call 437-2249.
FLUTIST CAROL SHANSKY and pianist Julia Bady perform at 8 p.m. at Blacksmith House, 56 Brattle St., Cambridge. Admission $3.50; call 547-6789.
ALEA III perform works by Anthony Payne, Spiros Cardamis (première), Detlev Muller-Siemens, Lutoslawski, and Robert Sirota (world première) at 8 p.m at Pickman Concert Hall, 27 Garden St., Cambridge. Tickets $8, $4 students and the elderly; call 353-3340.

FRIDAY/25

VIOLINIST JOHN DAVERIO and pianist Martin Amlin perform works by Brahms, Schoenberg, Debussy, and Fauré at 8 p.m. at Boston University Concert Hall, 855 Comm. Ave., Boston. Free; call 353-3345.
BOSTON CHAMBER MUSIC SOCIETY perform at 8 p.m. at J. Everett Collins Center for the Performing Arts, Shawsheen Rd., Andover. Tickets $7 and $5; call 470-1905.
OPERA THEATRE of the Boston and New England Conservatories presents Ravel's *L'Heure Espagnol* (in English) and Menotti's *The Medium* tonight, Sat., and Sun. at 8 p.m. at Boston Conseratory Auditorium, 31 Hemenway St., Boston. Tickets $7, $3 students and the elderly; call 536-6340.
OLD WEST ORGAN SOCIETY presents "Vocal and Instrumental Music from Italy" at 8 p.m. at Old West Church, 131 Cambridge St., Boston. Tickets $6, $4 students and the elderly; call 523-2709.
BOSTON CONCERT OPERA performs Bellini's *I Capuletti e I Montecchi* tonight at 8 p.m. at Mechanics Hall, 321 Main St., Worcester, and Sun. at 7 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $28, $20, and $12; call 536-1166.
ORGANIST CHARLES KRIGBAUM plays Bach's *Art of the Fugue* at 8 p.m. at First Baptist Church, 111 Park Ave., Worcester. Tickets $4, $2 for the elderly; call 755-6143.
BOSTON SYMPHONY ORCHESTRA. See listing for Thurs. the 24th.

SATURDAY/26

BOSTON SYMPHONY ORCHESTRA. See listing for Thurs. the 24th.
OPERA THEATRE. See listing for Fri. the 25th.

SUNDAY/27

CAMEO CONCERT ENSEMBLE, Harry Ellie Dickson conducting and with soloist Victor Rosenbaum and the Chorus Pro Music, performs Beethoven's *Choral Fantasy* at 3 p.m. in the Ritz-Carlton Ballroom, 15 Arlington St., Boston. Tickets $50, to benefit the Eye Research Institute; call 742-3140.
CELLIST DEBORAH SHERR-ZIARKO and pianist Jean Alderman play sonatas at 4:30 p.m at the Danforth Museum of Art, 123 Union Ave., Framingham. Tickets $8; call 620-0050.
MEZZO JANE STRUSS, pianist Steven Snitzer, and cellist Elizabeth Kellog perform works by Beethoven and Brahms at 4 p.m. at All Newton Music School, 321 Chestnut St., West Newton. Free; call 527-4553.
CONCERT ARTS ORCHESTRA OF BOSTON perform works by Bach and Handel at 3 p.m. at Northeastern University's Ell Center Ballroom, 360 Huntington Ave., Boston. Tickets $5, $2 students and the elderly; call 497-2247.
NEWTON SYMPHONY ORCHESTRA, with soloist Andre-Michel Schub, performs an all-Beethoven program at 8 p.m. at Aquinas Junior College, Walnut Park, Newton. Tickets $8; call 965-2555.
BEACON CHAMBER SOLOISTS perform works by Mozart, Khachaturian, Saint-Saëns, and Brahms at 7 p.m. at First Parish Church, Rte. 3A and Depot St., Duxbury. Tickets $6, $3 students and the elderly; call 934-6532.
BOSTON CHAMBER MUSIC SOCIETY performs works by Roussell, Brahms, and Beethoven at 8 p.m. at Sanders Theatre, Harvard Yard, Cambridge. Tickets $10-$6, $8-$4 for students and the elderly; call 522-3555.
PIANIST RUSSELL SHERMAN performs works by Haydn, Schumann, Schubert/Liszt, and Mozart/Liszt at 3 p.m. at Jordan Hall, 290 Huntington Ave., Boston. Tickets $16.50, $14.50, and $13.50; call 536-2412.
FLUTIST MICHAEL TAYLOR performs at 2 p.m. at Brown Hall, 290 Huntington Ave., Boston. Free; call 262-1120.
AMADEUS CHAMBER PLAYERS perform at a brunch at noon at Boston's Jewish Young Adult Center, 1120 Beacon St., suite G-1, Brookline. Admission $6; call 566-5946.
BOSTON CONCERT OPERA. See listing for Fri. the 25th.
OPERA THEATRE. See listing for Fri. the 25th.

POPULAR, ETC.

SATURDAY/19

SINGER TOM RUSH and Buskin & Batteau perform at 8 p.m. at the Everet Collins Center for the Performing Arts, Shawsheen Rd., Andover. Tickets $14 and $16.50; call 470-1905.
"EVENING OF UNITY," with Jon Joyce's Irish Trio, rappers D.D.T./T.I.C. and Master T, the Electric Generation breakdancers, and other groups, begins at 7:30 p.m. at Wesley United Methodist Church, 1076 Washington St., Dorchester. Tickets $3.50 in advance, $4 at the door, to benefit Jobs with Peace; call 451-3389.
BRUBECK-LaVERNE TRIO, with saxophonist Jerry Bergonzi, performs at 8 p.m. in the auditorium of Belmont High School, 221 Concord Ave., Belmont. Tickets $10; reception folows; all 783-2060.
FRED SMALL AND KATHY MOORE perform in a benefit concert for the *Somerville Community News* at 8 p.m at the Old Firehouse Community Center, 165 Broadway, East Somerville. Tickets $5 in advance, $6 at the door; call 666-9723.

SUNDAY/20

CAMBRIDGE CARES AND SHARES COMMITTEE sponsors a concert with the Deborah Henson-Conant Harp Trio, Semenya McCord, big band Orange Then Blue, Edir Passos with the Brazilian Dance Theatre, Rebecca Parris, and the Rompa Stompa Organ Trio, at 4 p.m. at Sanders Theatre, Harvard Yard, Cambridge. Tickets $5, to benefit Grassroots International in its Ethiopian relief; call 491-7783.

THURSDAY/24

THE FRINGE plays avant-garde jazz at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Admission $2, $1 for the elderly; call 266-7455.

FRIDAY/25

"TWO EVENINGS OF WOMEN IN MUSIC" features Mimi Farina, Nanci Griffith, Priscilla Herdman, Rory Block, and Kim Wallach tonight at 6:30 and 9:45 p.m. (Wallach at 9:45 only) and Odetta, Lui Collins, Cindy Kallet, Cindy Mangsen, and Gail Rundlett tomorrow at 6 and 9:45 p.m. (Rundlett at 9:45 only) at Arlington Town Hall, 730 Mass. Ave., Arlington. Tickets $9.50 in advance, $10.50 day of show; call 641-1010.
SOAP OP, a work of synthesized sounds, guitar, percussion and visuals, is presented at 8 p.m. and the Arch Bishop's Enema Fetish plays at 10 p.m. at the Palace Rd. Theatre, Mass. College of Art, Palace Rd., Boston. Admission $3.

SATURDAY/26

BERMUDA QUADRANGLE performs songs of the US and the British Isles at 8 p.m. at University Lutheran Church, 66 Winthrop St., Cambridge. Tickets $5.50; call 965-6602.
ROBERT BURNS NIGHT includes singer Jean Redpath, cellist Abby Newton, mc Robert J. Lurtsema, and Scottish dancing, at 8 p.m. at Sanders Theatre, Harvard Yard, Cambridge. Tickets $7.50 in advance, $8.50 at the door, $6.50 and $7.50 for students and the elderly; call 491-6064.
"TWO EVENINGS OF WOMEN IN MUSIC." See listing for Fri. the 25th.

SUNDAY/27

LIBANA hosts an open sing for women's voices at 2 p.m at Old Cambridge Baptist Church, 1151 Mass. Ave., Cambridge. Donation $4; call 864-6912.

POETRY & PROSE

SUNDAY/20

"WELL-READ AT THE TRIDENT" presents Sarah Getty and Paul Brody today and Suzanne Dubroff and Don Quatrale Sun. the 27th, reading from their works at 4:30 p.m. at Trident Booksellers and Café, 338 Newbury St., Boston. Donation $2; call 267-8688.

MONDAY/21

"POETS COUNTER-INAUGURAL" begins at 7:30 p.m. at St. John's Church, 33 Bowdoin St., Beacon Hill, Boston. Donation $1 for St. John's food programs; call 227-0845.
ROSANNA WARREN, author of *Each Leaf Shines Separate,* reads at 8:15 pm. at Blacksmith House, 56 Brattle St., Cambridge. Free; call 547-6789.
WOMEN IN LOVE, by D.H. Lawrence, is discussed at 6 p.m. at Dudley Branch Libary, 65 Warren St., Roxbury. Free; call 442-6186.
GEORGE ORWELL'S *1984* is discussed at 10:30 a.m. at Parker Hill Branch Library, 1497 Tremont St., Roxbury. Free; call 427-3820.

TUESDAY/22

FLANNERY O'CONNOR'S *The Comforts of Home* is discussed at 10:15 a.m. at Jamaica Plain Branch Library, 12 Sedgwick St., Jamaica Plain. Free; call 524-2053.

WEDNESDAY/23

BOSTON PLAYWRIGHTS LAB reads and discusses one another's work at 7:30 p.m. at the Actors Institute, Bates Arts Resource Center, 731 Harrison Ave., Boston. Donation $2; call 443-3666 evenings.

THURSDAY/24

BOOK REVIEW AND COFFEE HOUR begins at 10 a.m. at Nonantum Branch Library, 144 Bridge St., Nonantum. Free; call 552-7145.
BETTY LEHRMAN tells stories from Australia at 8 p.m. at Café La Ruche, Dunster St., Harvard Sq., Cambridge. Donation $3.
ON THE BLACK HILL by Bruce Chatwin is discussed at 7:30 p.m. at Central Square Branch Library, 45 Pearl St., Cambridge. Free; call 498-9081.
OPEN POETRY READING by Native-song begins at 8 p.m. at the Boston Food Co-op, 449 Cambridge St., Allston. Cover $1.50; call 262-2028.

FRIDAY/25

R.U. OUTAVIT and poetry critic Murray Denofsky read at 8 p.m. at MIT Student Center, across from 77 Mass. Ave., Cambridge. Tickets $14; sponsored by *Rune* magazine; call 232-0613, ext. 714.
LENORA CHAMPAGNE presents "From the Red Light District" at 8 p.m. at the Institute for Contemporary Art, 955 Boylston St., Boston. Tickets $6; call 266-5151.

SATURDAY/26

LADY BORTON, author of *Sensing the Enemy: An American Woman Among the Boat People of Vietnam,* reads from her work at 2 p.m. at Brighton Branch Library, 40 Academy Hill Rd., Brighton. Free; call 782-6032.
INSTANT BOOK ASSEMBLY AND OPEN POETRY READING begins at 8 p.m. at MAAPapace, 63 Endicott, North End, Boston. Admission $2.
ELIZABETH DUNHAM relates. Following the

Continued on page 24

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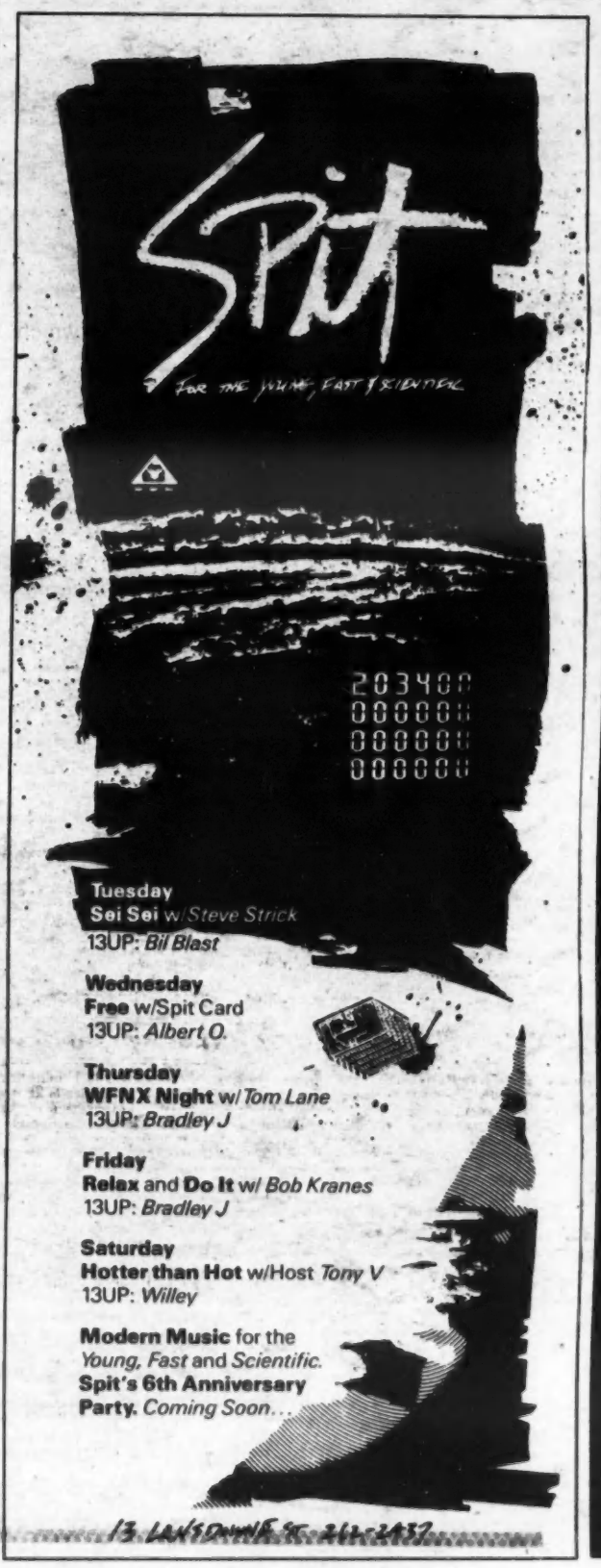

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Sat., Jan. 19 — KOO DOO plus EXPOSE

Sun., Jan. 20 — ROCK 'N ROLL ANTHOLOGY 4 RECORD RELEASE PARTY featuring BODY POLITICS THRUST and THE COUNT

Mon., Jan. 21 — DANNY MO AND THE EXCITERS

Tues., Jan. 22 — THE OUTLETS Please Please LAST STAND

Wed., Jan. 23 — POWER GLIDE plus GAIL SAVAGE

Thurs., Jan. 24 — DIGNEY FIGNUS plus DRUMM McDOWELL

Fri., Jan. 25 — THE DRIVE plus MUGGS

Sat., Jan. 26 — plus THE ACCIDENTS

Sun., Jan. 27 — JULIE & THE FLASHERS plus SLIM AND THE SARCASTICS

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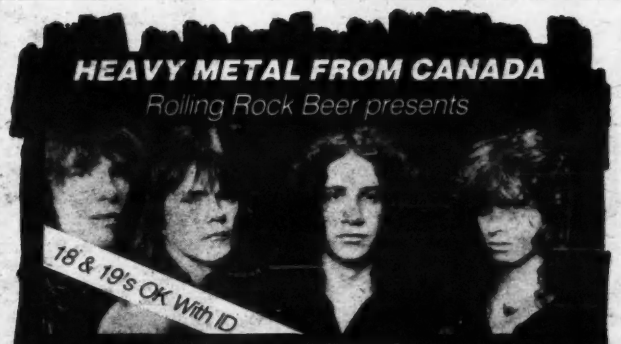

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Sun., Jan. 20 — M.X. ERS REGGAE DANCE PARTY
Wed., Jan. 23 — SPACE PIONEERS
Thurs., Jan. 24 — COOL RUNNINGS
Fri. & Sat., Jan. 25 & 26 — MAGIC AND THE REGGAE STARS
Sun., Jan. 27 — JAMA ROCK REGGAE DANCE PARTY
Wed., Jan. 30 — KABAZZ
Thurs., Jan. 31 — FEITIÇO BRAZILIAN JAZZ
Fri. & Sat. Feb. 1 & 2 — I-TONES
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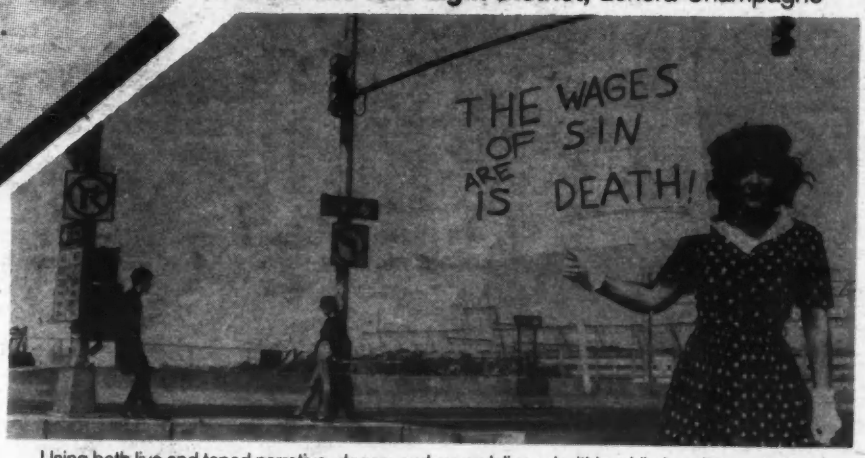
From The Red Light District, Lenora Champagne



Using both live and taped narrative, dance, and song delivered within a hilarious interpretation of melodrama, Champagne takes on themes of irony, mythology, and the stories of her life to mingle autobiography with cultural commentary.

Tickets
$5 Members
$6 Non-Members

▶ Institute of Contemporary Art
955 Boylston St., Boston
266-5152 or 266-5151 for Arts/Information

Next Friday: **A Good American Novel,** Beth Lapides

Continued from page 23

Bamboo Flute" at 8 p.m. at First Congregational Church, 11 Garden St., Cambridge. Open storytelling begins at 7 p.m. Tickets $5, $3.50 students ad the elderly; call 864-2121.

SUNDAY/27

POET KATHLEEN SPIVACK reads from her works at 8 p.m at Steinbergh's, 99 Evans Rd., Brookline. Admission $4.50, students $2.50; call 734-1416.

"WELL-READ AT THE TRIDENT." See listing for Sun. the 20th.

TALKS

SUNDAY/20

"KOREAN INLAY AND SLIPWARE TECHNIQUES," talk by Namhi Kim Wagner of Harvard at 2 p.m. in the Riley Seminar Room of the Museum of Fine Arts, 465 Huntington Ave., Boston. Free; call 267-9300, ext. 291.

"WHAT'S GOING ON IN CAMBODIA?", talk at 7:30 p.m. at the Militant Labor Forum, 510 Comm. Ave., 4th floor, Boston. Donation $2; call 262-4641.

"AUTHENTIC SCARLATTI?", lecture-recital by harpsichordist Colin Tilney at 3 p.m. in Remis Auditorium of the Museum of Fine Arts, 465 Huntington Ave., Boston. Free; call 267-9300, ext. 291.

"THE FEMINIST REVOLUTION'S CHALLENGE TO REAGAN RENEWED," talk by Kay Camp of the Women's International League for Peace and Freedom at 11 a.m. at the Community Church of Boston, Morse Auditorium, 602 Comm. Ave., Boston. Free; call 266-6710.

"HOW CAN WE TELL WHAT'S ETHICAL?" talk by James Hornback at 11 a.m. at the Ethical Society of Boston, 44 Comm. Ave., Boston. Free; call 739-9050.

"THE COLOR DIFFERENCE FOR MEN AND WOMEN," talk by color consultants Barbara Zawislak and Diane May at noon at the Sunday Brunch Club, 72 Columbus St., Newton Highlands. Admission $10; call 527-4478.

"BEHIND THE SCENES," brunch and talk by members of the Huntington Theatre Company in the production of *Uncle Vanya* at 10:30 a.m. at the Blacksmith House, 56 Brattle St., Harvard Sq., Cambridge. Followed by a matinee at 2:30 p.m. Tickets for the brunch and talk $15, brunch, talk, and matinee, $28; call 547-6789; reservation deadline Jan. 14.

COMMEMORATION OF THE DEATH OF AHAD HA'AM, discussion on immigrating to Israel, and a talk by acupuncturist on "Health and the Human Body According to Both Oriental and Jewish Traditions," take place at the Zionist House, 17 Comm. Ave., Boston. The commemoration begins at 1:30 p.m., the discussion at 3:30 p.m., the talk at 7:30 p.m.; all free; call 267-3600.

"THE IMPACT OF PROBABILITY ON SOCIETY," talk by mathematician Warren Chase at 3 p.m. at at the College Center of Framingham State College, 100 State St., Framingham. Free; call 620-1220.

"JEWISH IMAGE IN THE MEDIA," panel by Sarabeth Lukin, Bette Winik, and Michael Rosenberg, at 7 p.m. at Boston University Hillel, 233 Bay State Rd., Boston. Free; call 266-3880.

MONDAY/21

"HEALING YOURSELF DURING SEPARATION AND DIVORCE," lecture-discussion at 8 p.m. at Riverside Family Institute, 259 Walnut St., room 14, Newtonville. Free; call 964-6933.

"FINANCIAL MANAGEMENT FOR ARTISTS," talk by producer Mort S. Kaplan and accountant Eric Behr at 7:30 p.m. at Kendall Center for the Arts, 226 Beech St., Belmont. Admission $3; call 489-4090.

TUESDAY/22

"THE DANCE OF THAILAND," talk by Paula Levine of the American College Dance Festival Assn. at 8 p.m. at the Tower Auditorium of the Mass. College of Art, 621 Huntington Ave., Boston. Tickets $3; call 232-1555, ext. 355.

"OLD MASTER PRINTS," lecture/exhibit with Boyd T. Hill, assistant curator for prints at the Kendall Whaling Museum at 8 p.m at the Museum, 27 Everett St., Sharon. Admission $2, children 50¢; call 784-5642.

"SPEAKING BEFORE OTHERS," talk by Tom Glauner of Creative Communications Strategies at Boston's Jewish Young Adult Center, 1120 Beacon St., suite G-1, Brookline. Admission $5 call 566-5946.

ELIZABETH SUSSMAN, curator of the Institute for Contemporary Art, talks about choosing artists for shows at 7:30 p.m. at the Cambridge Art Association, 25R Lowell St., Cambridge. Admission $2.50, students free; call 876-2046.

"JOSEPH BEUYS AND THE NEW WAVE IN GERMAN PAINTING," talk by Anneliese Harding of the Goethe Institute Boston at 1 p.m. at Gallery East of the Art Institute of Boston, 700 Beacon St., Boston. Free; call 262-1223.

A COMMEMORATION OF *ROE V. WADE*, with speakers Nancy Gertner, Rabbi Michael Mayersohn, Carol Knox, Saundra Graham, and Susan Shser, begins at 7 p.m. at First and Second Church in Boston, 66 Marlborough St., Boston. Free; call 482-3170.

"DEFEND YOURSELF AGAINST THE TAX LAWS," talk by Paul E. Monroe of H&R Block at 8:15 p.m. at the Blacksmith House, 56 Brattle St., Cambridge. Admission $1.50; call 547-6789.

"CALORIES, CALORIES, CALORIES," talk by Kathleen H. Mazur at noon at Seccomb Hall, Women's Educational and Industrial Union, 356 Boylston St., Boston. Admission $3; sandwiches for sale; call 536-5651, ext. 33.

"ELSA TRIOLET: *Engagé* Writer and Heroine of the French Resistance," talk by Helena Lewis at the Agassiz House, Radcliffe Yard, 10 Garden St., Cambridge. Free; call 495-8212.

HEALTH AT WORK presents lectures on stress management and quitting smoking today and Thurs. at 7 p.m. at Newton-Wellesley Hospital, 2014 Washington St., Newton. Free; call 964-2800; ext. 2363.

WEDNESDAY/23

ANDRÉ EMMERICH of André Emmerich Gallery speaks on "The Dealer's Eye" at 6:30 p.m. in Remis Auditorium of the Museum of Fine Arts, 465 Huntington Ave., Boston. Admission $6.50, students and the elderly, $5.50; call 267-9300.

"MAKING EUROPE UNCONQUERABLE," talk by Gene Sharp of the Harvard University Center for International Affairs at 8 p.m. at First Parish in Cambridge, 3 Church St., Cambridge. Free; call 876-9644.

"WOMEN CHANGING CAREERS," panel discussion at Continuum, 785 Centre St., Newton. Admission $3; call 964-3322.

"SEX AND THE YOUNG ADULT," talk by Drs. Daniel Silverman and Roberta Apfel at 8 p.m. at Leventhal-Sidman Jewish Community Center, 333 Nahanton St., Newton. Admission $3; call 566-5946.

"THE GLOUCESTER FISHING SCHOONERS," illustrated lecture by sailor and author Joe Garland at 8 p.m. at Peabody Museum of Salem, East India Sq., Salem. Admission $5; call 745-1876.

"CONTRACEPTIVE TECHNOLOGY UPDATE: BENEFITS AND RISKS," talk by Robert Hatcher, co-author of *Contraceptive Technology*, at 11:30 a.m. at Wheatley Hall, UMass/Boston, Harbor Campus, Columbia Point, Boston. Free; call 929-7080.

"CHILDHOOD ASTHMA — NEWER CONCEPTS, NEWER TREATMENTS," talk by allergist Dr. Irving Baillt at 7:30 p.m. at South Shore YMCA, 79 Coddington St., Quincy. Free; call 668-6729.

"A FEAST OF GARDENS," talk by Patrick Willoughby of the Case Estates at 12:30 p.m. at Arnold Arboretum, the Arborway, Jamaica Plain. Free; bring lunch; call 524-1718.

"SCIENCE AND THE CIVIL RELIGION OF LIBERAL DEMOCRACY," talk by Yaron Ezrahi, Everett Mendelsohn, and Katherine H. Platt at 8 p.m. at Boston University's Conference Auditorium, 775 Comm. Ave., Boston. Free; call 353-3067.

THURSDAY/24

"THE EAGLES AND THE VIPER," talk on the House of Savdy by historian Eugene Cox at 7:30 p.m. in Boston University's George Sherman Union, 775 Comm. Ave., Boston. Free; call 353-2551.

"ART AND CULTURE IN NICARAGUA," slide lecture by Abby Colihan and Jeffrey Steele at the Central Square Branch Library, 45 Pearl St., Cambridge. Free; call 868-6652.

"REIKI — A NATURAL ENERGY BALANCING TECHNIQUE," talk by Reiki master Marvette Carter at 7 p.m. at Touchstone — Center for Personal Growth, 678 Mass. Ave., suite 401, Cambridge. Free; call 661-3887.

"DEVELOPMENT OF PALESTINIAN TRENDS IN THE OCCUPIED TERRITORIES FROM 1967 TO 1984," talk by Mahdi Abdul Hadi of Harvard University at 12:10 a.m. at the World Affairs Council, 22 Batterymarch St., Boston. Admission $5, students $2; bring lunch; call 482-1740.

THE AMERICAN BISHOPS' PASTORAL LETTER ON SOCIAL TEACHING AND THE ECONOMY is discussed at 3 p.m. at McGuinn Auditorium, Boston College, Chestnut Hill. Free; call 552-3475.

LIZ WALKER speaks at 12:30 p.m. in the Salem State College Library, Salem. Free; call 745-0556, ext. 2375.

SUSAN SCHENKEL, author of *Giving Away Success*, speaks at 6 p.m. at the Women's Educational and Industrial Union, 356 Boylston St., Boston. Admission $6; call 536-5651.

RABBI MEIR KAHANE speaks on "Israel's Future" at 8 p.m. in Roberts Auditorium of Brookline High School, Greenough St., Brookline. Admission $5; sponsored by the Jewish Forum; call 266-2499.

"STYLE THAT WORKS," talk by fashion consultant Alvene Williams at 10:30 a.m. at the Blacksmith House, 56 Brattle St., Cambridge. Admission $1.50, 75¢ for the elderly.

"CHERISHED, NURTURED, AND PERFECTED: Dolls and Toys for Victorian Children," talk by Robert Weis of the Essex Institute at 12:15 p.m. at Old South Meeting House, 310 Washington St., Downtown Crossing, Boston. Admission 75¢, children six to 16 and the elderly, 25¢; call 482-6439.

HEALTH AT WORK. See listing for Tues. the 22nd.

FRIDAY/25

HAROLD EDGERTON, inventor of the strobe, presents a slide lecture at 8 p.m. at Boston University's Morse Auditorium, 602 Comm. Ave., Boston. Tickets $4; call 783-9333.

"TEXTUAL THEORY AND THE STUDENT AS CRITIC," talk by Robert Scholes of Brown University at 4 p.m. at Northeastern University Faculty Center, 96 the Fenway, Boston. Free; call 437-2512.

SUNDAY/27

SARA EDWARDS, co-host of *Evening Magazine*, shows tapes of bloopers at noon at the Sunday Brunch Club, 72 Columbus St., Newton Highlands. Admission $10; call 527-4478.

"THE US AND THE SOVIET UNION: What's All the Fighting About?", wonders Sidney Lens of *The Progressive* at 11 a.m. at the Community Church of Boston, 602 Comm. Ave., Boston. Free; call 266-6710.

"ART AND RELIGION IN CHINESE HISTORY," talk by Michael Sullivan of Stanford University at 3 p.m. in Remis Auditorium, Museum of Fine Arts, 465 Huntington Ave., Boston. Free; call 267-9300, ext. 291.

"CURRENT UNDERSTANDINGS OF ALTRUISM," talk by Lawrence Blum of UMass at 11 a.m. at the Ethical Society of Boston, 44 Comm. Ave., Boston. Free; call 739-9050.

"WOMEN IN THE RABBINATE: New Challenges in the Conservative Movement," talk by Amy Eilberg, ordinand in the conservative rabbinate, at 9 a.m. at the High School of Jewish Studies, Congregation Mishkan Tefila, 300 Hammond Pond Pkwy., Chestnut Hill. Free.

"TERROR AGAINST WOMEN'S RIGHTS: How To End the Attacks on Legal Abortion," panel discussion at 7:30 p.m. at the Militant Labor Forum, 510 Comm. Ave., 4th floor, Boston. Donation $2; call 262-4621.

STATE SEN. GEORGE BACHRACH talks about his public life at 7:30 p.m. at Body Harmonics, 342 Newbury St., Boston. Free; be prepared to remove your shoes; call 536-2225.

Art listings

GALLERIES

ALPHA GALLERY (536-4465), 121 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 6: color in sculpture.

ANDOVER GALLERY (475-7468), 68 Park St., Andover. Tues.-Sat. 9 a.m.-5 p.m. Through Feb. 5: portraits from TV images by Linda White, paintings by David Zaig.

ARTCONSULT INTERNATIONAL (536-5978), 451 Beacon St., Boston. By appointment. Permanent exhibit of works by Trujillo, Viteria, Sprague, Nino, Caballero, Montes, and Tamayo.

ART RESEARCH OF CAMBRIDGE (497-4941), 145 Huron Ave., Camb. Thurs.-Sat. 10 a.m.-6 p.m. Currently: 19th- and early-20th-century paintings.

BARBARA KRAKOW GALLERY (262-4490), 10 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 7: rare and recent graphic works by American and European artists.

BLOSSOMS (244-4118), 37 Lincoln St., Newton Highlands. Mon.-Sat., 10 a.m.-6 p.m. Through Jan. 31: new paintings by Joan Anderson.

BOSTON CENTER FOR THE ARTS, Mills Gallery (426-7700), 549 Tremont St., Boston. Tues.-Sat. noon-4 p.m. Through Jan. 26: works by 17 woodcarvers.

BOSTON VISUAL ARTISTS UNION (227-3076), 77 North Washington St., Boston. Tues., Thurs., Fri., 1-6 p.m., Wed. 1:30-7:30 p.m., Sat. 11 a.m.-4 p.m. Through Feb. 22: "Not for the Bed: Quilting as an Art Form." Reception Jan. 25, 7-9 p.m.

BROMFIELD GALLERY (262-7782), 36 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Jan. 31: selected members' show of painting, sculpture, and reliefs; clay constructions by Tom Evans.

A BRUSH WITH HISTORY GALLERY AND STUDIOS (459-7819), 256 Market St., Lowell, Mass. Tues.-Sun. 11 a.m.-5 p.m., Thurs. 11 a.m.-9 p.m. Through Jan. 21: paper collages by Daniel Rocha.

CAMBRIDGE ART ASSN. (876-0246), 25R Lowell St., Camb. Tues.-Sat. 11 a.m.-5 p.m. Through Feb. 2: juried show of landscapes by area artists.

CHAPEL GALLERY (332-7782), Second Church in Newton, 60 Highland St., West Newton. Thurs.-Sun. 1-4 p.m. Through Jan. 27: recent work by Donald Dreifuss.

CHILDS GALLERY (266-1101), 169 Newbury St., Boston. Tues.-Fri. 9 a.m.-6 p.m., Sat. 10 a.m.-5 p.m. Through March 2: "Women Painters of the Boston School," French 19th-century printmakers, 19th-century watercolors and drawings.

CLARK GALLERY (259-8303), Lincoln Station, Lincoln. Tues.-Sat. 10 a.m.-5 p.m. Through Feb. 2: works by Rena Koopman, new paintings by Robert W. Kelly, portraits and heads by Timothy Harney.

COPLEY SOCIETY OF BOSTON (536-5049), 158 Newbury St., Boston. Tues.-Sat. 10:30 a.m.-5:30 p.m. Through Feb. 4: "Sisson and Other Great Masters," winter members' exhibition.

DAVID BERNSTEIN GALLERY (267-3779), 36 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Jan. 31: selected works by gallery artists.

DEPOT SQUARE ARTISTS (863-1597), 1837 Mass. Ave., Lexington. Tues.-Sat. 10 a.m.-5 p.m. Through Feb. 2: recent monoprints and paintings by Carole Einstein.

FEDERAL RESERVE BANK, 600 Atlantic Ave., Boston. Mon.-Fri. 10 a.m.-4 p.m. Through Feb. 22: "Art of the State," painting finalists.

FRANCESCA ANDERSON GALLERY (262-1062), 132 Newbury St., 2nd floor, Boston. Tues.-Sat. 10 a.m.-6 p.m. Through Feb. 6: "An American in Paris: Ted Seth Jacobs."

GALLERY 52 (523-0204), 52 Charles St., Boston. Tues.-Sat. 10 a.m.-6 p.m. Through Feb. 8: "Eight Artists from the Fenway Studios."

GALLERY IN THE SQUARE (426-6616), 665 Boylston St., Boston. Mon.-Sat. 10 a.m.-6 p.m., Sun. noon-6 p.m. Through Feb. 13: kinetic works by Bill Parker, Yaacov Agam, and Victor Vasarely.

GALLERY ON THE GREEN (861-6044), 1837 Mass. Ave., Lexington. Tues.-Sat. 10 a.m.-5 p.m. Through Feb. 23: European and American paintings of the 19th and early 20th century.

GRAPHICS 1 and GRAPHICS 2 (266-2475), 168 Newbury St., Boston. Mon.-Fri. 9:30 a.m.-5:30 p.m. Jan. 19-Feb. 28: works by Diana Gonzalez Gandolfi.

HARCUS GALLERY (262-4445), 7 Newbury St., Boston. Tues.-Fri. 10 a.m.-5:30 p.m. Jan. 19-Feb. 13: ancient art, featuring works from the Bergen Collection. Reception Jan. 19, 3:30-5:30 p.m.

HARRIS/BROWN GALLERY (437-0457), 476 Columbus Ave., Boston. Wed.-Sat. 11 a.m.-5:30 p.m., Sun. 1-4 p.m. Through Feb. 9: works by Oliver Jackson. Reception Jan. 19, 4-7 p.m.

HELEN SHLIEN GALLERY (267-9416), 14 Newbury St., Boston. Tues.-Sat. 11 a.m.-5 p.m. Through Jan. 26: paintings by Susan Bennett, painted wood reliefs by Robin Tiffler.

HOWARD KLINE GALLERY (546-7706), 150 Main St., Rockport. Sun. 1-5 p.m., and by appt. Jan. 20-Feb. 14: new works by Howard Kline. Reception Jan. 20, 2 p.m.

J. TODD GALLERIES (237-3434), 572 Washington St., Wellesley. Mon.-Sat. 9:30 a.m.-5:30 p.m., Thurs. and Fri. till 8 p.m. Through Jan. 19: serigraphs by David Schneuer.

KINGSTON GALLERY (423-4113), 129 Kingston St., Boston. Tues.-Sat. noon-6 p.m. Through Jan. 20: "Overlay," installation art by Beth Galston. Jan. 23-Feb. 10: paintings and drawings by Timothy Hawkesworth. Reception Jan. 27, 2-6 p.m.

LEXINGTON ARTS AND CRAFTS SOCIETY (862-9696), 130 Waltham St., Lexington. Tues.-Sat. 11 a.m.-4 p.m. Through Jan. 26: works by the Weavers Guild.

NIELSEN GALLERY (266-4835), 179 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Jan. 19-Feb. 28: sculpture by Robert Rohm.

OASIS GALLERY (426-0664), 330 Washington St., Boston. Mon.-Fri. 10 a.m.-5 p.m., Sat. 10 a.m.-3 p.m. Through Feb. 23: paintings by John C. Sirica.

PREMIER IMAGE GALLERY (881-4730), Eliot St. and Rte. 126, Ashland. Mon.-Sat. 9 a.m.-5:30 p.m. Through Feb. 15: works by members of the Framingham Artists' Guild.

PROJECT COMMUNITY ARTS CENTER (491-0187), 141 Huron Ave., Camb. Mon.-Fri. 9:30 a.m.-5 p.m. Through Jan. 26: "Artists Make Cakes."

PUCKER/SAFRAI (267-9473), 171 Newbury St., Boston. Mon.-Sat. 10 a.m.-5:30 p.m. Through Jan.: group show by Hundertwasser, Silber, Milici, Malo, and Malone.

SIGNATURE (227-4885), 1 Dock Sq., North St., Boston. Through Jan. 28: works in clay by Steven Branfman.

STAVARIDIS GALLERY (353-1681), 73 Newbury St., Boston. Tues.-Fri. 10 a.m.-5:30 p.m. Through Jan. 26: new paintings by Al Rizzi.

STUX GALLERY (267-7300), 36 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Jan. 31: new sculptures by Bob Lewis.

THOMAS SEGAL GALLERY (266-3500), 73 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Feb. 6: new paintings by Susan Belton. Through Feb. 28: contemporary European works on paper.

VAN BUREN/BRAZELTON CUTTING GALLERY (354-0304), 290 Concord Ave., Camb. Wed-Sat. 10 a.m.-5 p.m. Sun. 2-5 p.m. Through Jan. 27: paintings and drawings by Jo Ann Rothschild.

MUSEUMS

ALBERT EINSTEIN LIBRARY (536-3131), 755 Boylston St., Boston. Tues.-Sat. 10 a.m.-5 p.m. Einstein memorabilia and literature.

ART COMPLEX MUSEUM (934-6634), 189 Alden St., Duxbury. Fri.-Sun. 2-5 p.m. Admission free. Through Jan. 20: Boston Printmakers' members show. Jan. 25-March 24: Duxbury Art Association's winter Juried Show. Reception Jan. 26, 6-9 p.m.

BOSTON COMPUTER MUSEUM (426-2800), 300 Congress St., Boston (upstairs from the Children's Museum). Wed., Sat., and Sun. 11 a.m.-5 p.m., Thurs.-Fri. 11 a.m.-9 p.m. Admission $4 adults, $2 students and the elderly.

BOSTON TEA PARTY SHIP AND MUSEUM (338-1773), Congress Street Bridge, Boston. Daily 9 a.m.-5 p.m. Admission $2.75, children ages five to 14, $1.75. Replica ship and period museum; opportunity to throw tea chests overboard.

CONCORD ANTIQUARIAN MUSEUM (369-9609), 200 Lexington Rd., Concord. Mon.-Sat. 10 a.m.-3:30 p.m., Sun. 2-3:30 p.m. Adults $3.50, children $2.50. Paul Revere's lantern from Old North Church, belongings of Emerson and Thoreau.

DANFORTH MUSEUM (620-0050), 123 Union Ave., Framingham. Wed.-Fri. noon-4:30 p.m., Sat. and Sun. 1-4:30 p.m. Admission free. Through Feb. 22: works by Meta Warrick Fuller.

DeCORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln. Tues.-Fri., 10 a.m.-5 p.m., Wed. till 9 p.m., Sat. and Sun. noon-5 p.m. Admission $1.50, children and seniors 50¢. Jan. 20-March 3: paintings and drawings by James Fitzgerald. "Recent Acquisitions: 1980-1984," and "New Work/New England."

GARDNER MUSEUM (734-1359), 280 the Fenway, Boston. Permanent exhibit of art collected by Isabella Stewart Gardner.

HAMMOND CASTLE (283-2080), 80 Hesperus Ave., Gloucester. Thurs.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Admission $3, seniors and students $2, under 12, $1. A re-creation of a medieval castle housing a collection of Roman, Medieval, and Renaissance art. Jan. 19-Feb. 4: "Art of the Gloucester Schools"; admission free. Reception Jan. 19, 4-6 p.m.

INSTITUTE OF CONTEMPORARY ART (266-5151), 955 Boylston St., Boston. Wed.-Sun. 11 a.m.-5 p.m., Fri. till 8 p.m. Admission $2.50, students, seniors, and children $1; free Fridays 5-8 p.m. Jan. 16-March 24: landscape paintings by April Gornik, abstract works by David Kelley, canvasses by Ed Paschke, painted reliefs by Yudith Levin, expressionist works by Juan Uslo, sculpture by Evaristo Belloti, sculpture by R.M. Fischer, architectural projects by Batey and Mack, computer-generated photographs by Nancy Burson, drawings by Robert Wilson, videos by Bill Viola, Robert Wilson, and Michael Kliers.

JOHN F. KENNEDY LIBRARY (929-4539), Columbia Point, Dorchester. Daily 9 a.m.-5 p.m. Admission $1.50, under 16 free. JFK photographs, audio-visual presentations, and memorabilia, including his rocking chair. Jan. 25-March 3: "Journey through Boston," paintings by Stanley Mikal.

JOHN HANCOCK OBSERVATORY, Copley Sq., Boston. Mon.-Sat., 9 a.m.-11 p.m. Sun. noon-1 p.m. Admission $2.25, children and seniors $1.50. Through Jan. 30: artifacts from the Red Cross archives.

MDC LEE SWIMMING POOL, Boston (near Museum of Science). Sat.-Sun., 10 a.m.-5 p.m. Free. Ongoing: tugboats *Luna* and *Venus*, undergoing restoration by Terra/Mare Research & Education Society. Call 367-4935.

MUSEUM OF FINE ARTS (267-9300), Boston. Tues.-Sun. 10 a.m.-5 p.m., Wed. till 10 p.m.; West Wing only: Thurs. and Fri. till 10 p.m. Admission $4 when entire museum is open; $3 when West Wing only is open; under 16 free; $2.50 for the elderly; free Sat. 10 a.m.-noon. Through April 7: "The Graphic Art of Rembrandt." Through May 5: recent painting and sculpture, 1944-1984.

MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Admission free. Through March 3: prints and paintings from the museum's collection. Through April 14: "Sitting Ducks: Wildfowl Decoys from the Shelburne Museum." Through May 26: "A Decade of Collecting: Maps."

MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (442-8614), 300 Walnut Ave., Roxbury, Tues.-Sun. 1-5 p.m. Admission $1.25, elders 50¢. Boston's museum of black art.

OLD SOUTH MEETING HOUSE (482-6439), 310 Washington St., Boston. Mon.-Fri., 1 a.m.-4 p.m., Sat.-Sun., 10 a.m.-5 p.m. Admission 75¢ adults, children and the elderly, 25¢. Through Feb.: "Of Phillis Wheatley: Ode to an Early American Black Poet."

PRUDENTIAL CENTER SKYWALK (236-3318), Boston. Mon.-Sat. 10 a.m.-10 p.m., Sun. noon-10 p.m. Adults $2, $1 children ages five-15 and the elderly, $5 per family. Through Jan. 25: peace posters by children of Jewish, Lebanese, and Palestinian background.

PHOTOGRAPHY

ARNOLD ARBORETUM (524-1718), the Arborway, Jamaica Plain. In the **Hunnewell Visitor Center,** Mon.-Fri., 9 a.m.-4 p.m.: Through March 22: "The Camellia — a Gift to the West from the Orient."

BOSTON CITY HALL Scollay Square Gallery, Mon.-Fri. 10 a.m.-4 p.m. Through Jan 31: "Portraits of Passengers," photographs by Kevin M. McMahon.

CLARENCE KENNEDY GALLERY (577-5177), 770 Main St., Camb. Tues.-Sat. 11:30 a.m.-5:30 p.m. Through Feb. 16: photographs by John Coplans and Joyce Neimanas.

CLEOPATRA'S BARGE (744-5060), Pickering Wharf, Salem. Tues.-Sat. 10 a.m.-5 p.m., Sun. noon-6 p.m. Through Feb. 9: photographs of New England and Nova Scotia by Samuel Leundon.

FORT POINT GALLERY (423-4299), 249 A St., Boston. Mon.-Fri. 9:30 a.m.-4 p.m. Through Feb. 8: "Not Necessarily Photography," mixed-media works by Robert Goss and Bruce Rogovin.

HABITAT INSTITUTE FOR THE ENVIRONMENT (489-3850), 10 Juniper Rd., Belmont. Mon.-Fri. 9 a.m.-5 p.m., weekends by appt. Through Feb. 28: animal photoportraits by Monte Allen.

LEE GALLERY (227-9810), 119 Charles St., lower level, Boston. Mon.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Through Feb. 28: "The First 20 Years of Photography."

NEW ENGLAND SCHOOL OF PHOTOGRAPHY (437-1868), 537 Comm. Ave., Kenmore Sq., Boston. Mon.-Fri. 9 a.m.-5 p.m. Jan. 28-Feb. 15: "Underbrush," photographs by John Laurenson.

PROJECT COMMUNITY ARTS CENTER (491-0187), 141 Huron Ave., Camb. Mon.-Fri. 9:30 a.m.-5 p.m. Through Jan. 26: computer-derived photographs by 11 artists.

SILVER VISIONS (244-9504), 301 Elliot St., Newton Upper Falls. Mon.-Fri. 9:30 a.m.-5:30 p.m. Through March 15: "Highway Romance" and other photographs by Robert Kaufman.

SCHOOLS AND UNIVERSITIES

ART INSTITUTE OF BOSTON (262-1223)
Gallery East, 700 Beacon St., Boston. Mon.-Fri. 9 a.m.-4 p.m., Sat. noon-4 p.m. Through Feb. 8: graphic works by Joseph Beuys.

BABSON COLLEGE (235-1200)
Horn Library Gallery, Babson Park, Wellesley. Mon.-Fri. noon-2 p.m., Sunday 2 to 4 p.m. Jan. 23-Feb. 28: "The Nature of My Game," acrylics by Susan Schapiro.

BU Gallery (353-3329), 855 Comm. Ave., Boston. Mon.-Fri. 10 a.m.-4 p.m., Fri. 7-9 p.m., Sat. and Sun. 1-5 p.m. Jan. 24-March 24: "Celestial Images: Astronomical Charts from 1500 to 1900." Reception Jan. 25, 5:30-7:30 p.m.

Special Collections Library (353-3696), 771 Comm. Ave., Boston. Mon.-Fri. 9 a.m.-5 p.m. Through March: documents and memorabilia from every US presidency.

CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), 42 Brattle St., Camb. Mon-Fri. 9 a.m.-9 p.m., Sat. 9 a.m.-2 p.m. Jan. 14-28: works by Scott Bickerton and Jan Struyde.

HARVARD UNIVERSITY
Fogg Art Museum (495-2387), 32 Quincy St., Camb. Mon.-Fri. 9 a.m.-5 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Through Jan. 31: "The Arts of Zen Buddhism."

MASS. COLLEGE OF ART (232-1555)
North Hall Gallery, 621 Huntington Ave. (enter by Tetlow St.), Boston. Mon.-Fri. noon-7 p.m., Sat. 11 a.m.-4 p.m. Through Feb. 1: works by the painting/printmaking department.
Thompson Gallery, 364 Brookline Ave., Boston. Mon.-Fri. noon-7 p.m., Sat. 11 a.m.-4 p.m. Jan. 19-28: paintings by Dean Nimmer.

MASS. INSTITUTE OF TECHNOLOGY
Compton Gallery (253-4444), 77 Mass. Ave., Camb. Mon.-Fri. 9 a.m.-5 p.m., Sat. 10 a.m.-4 p.m. Through Feb. 16: photographs by Bachrach.
Hart Nautical Galleries (253-5942), 77 Mass. Ave., bldg. 5, 1st floor, Camb. Mon.-Sun. 9 a.m.-10 p.m. Through Jan. 31: "C. Allard: Artist to Dutch Merchants," "MIT Seagrant," ship models. Through Apr. 30: Robert Fulton's patent drawings for his steamboat.
Hayden Corridor Gallery (253-4400), 160 Memorial Dr., Cambridge. Daily 8 a.m.-10 p.m. Through Jan. 27: "Artists Make Noise."
Hayden Gallery (253-4400), 160 Memorial Drive, Camb. Mon.-Fri. 10 a.m.-4 p.m., Sat. and Sun. 1-5 p.m. Through Jan. 27: photographs of dancer Beth Soll.
MIT Museum (253-4444), 265 Mass. Ave., bldg N52, 2nd floor, Camb. Mon.-Fri. 9 a.m.-5 p.m. Through Feb. 25: weavings of Guatemala, electrical-engineering retrospective, math in 3-D. Through June 29: works by Gyorgy Kepes.

MUSEUM SCHOOL GALLERY
230 the Fenway, Boston. Mon.-Fri. 9 a.m.-9 p.m. Sat. 9 a.m.-5 p.m., Sun. 1-6 p.m. Admission free. Jan. 19: the Ralph Bradley competition. Jan. 24-Feb. 3: prints, drawings, and ceramics.

NEW ENGLAND SCHOOL OF ART & DESIGN (536-0383)
Gallery 28, 28 Newbury St., Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9 a.m.-5 p.m. Through Feb. 1: monotypes by Toby Atlas.

NEWTON ARTS CENTER (964-3424), 61 Washington Park, Newtonville. Mon.-Fri. 9 a.m.-5 p.m., Sun. 2-4 p.m. Through Jan. 30: "Asia You/Asia Us."

NORTHEASTERN UNIVERSITY
Dodge Library (437-2355), 2nd floor, 360 Huntington Ave., Boston. Mon.-Fri. 9 a.m.-5 p.m., Sat. and Sun. 1-5 p.m. Through Feb. 8: "Printmaking 1985," works by eight area artists.

TUFTS UNIVERSITY (628-5000)
Gallery Eleven, Cohen Arts Center, Talbot Ave., Medford. Mon.-Sat. 10 a.m.-4 p.m., Wed. 6-8 p.m. Jan. 21-Feb. 1: student art show. Reception Jan. 21, 5-7 p.m.

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Harbor Art Gallery (929-8282), Harbor Campus, Columbia Pt., Dorchester. Mon.-Fri. 11 a.m.-4:30 p.m. Through Feb. 2: works by members of the World Sculpture Racing Society.

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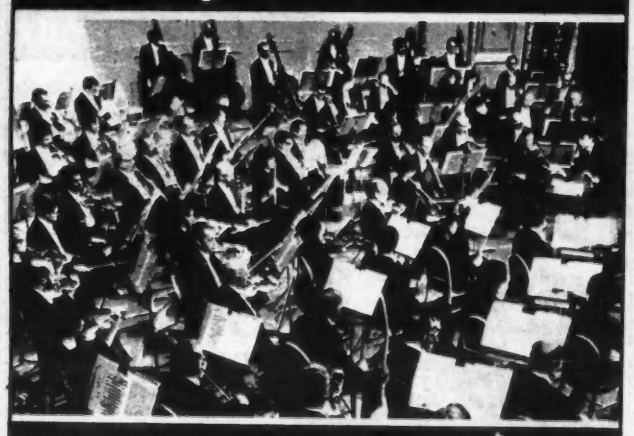
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Play by play

compiled by Scott Rosenberg

ATALANTA. A "video opera for seven performers and ten video screens" by Robert Ashley, who is "singer/narrator" for this retelling of the Greek myth with improvised music from an avant-garde ensemble. "Nothing is planned prior to any performance," says Ashley. Be there. Presented by the Basement at Kresge Auditorium, MIT, Cambridge (574-9200), January 26. Curtain is at 8 p.m. on Saturday. Tix $7.

THE BUNDLE. Leftist English playwright Edward Bond's "poetic fable of apocalpytic change" is set in 17th-century Japan, and the Boston première features a "visual art environment" designed by Paul Shakespeare (no relation). Presented by TheaterWorks and the Studebaker Movement Theater Company at the Suffolk University Theatre, 55 Temple Street, Boston (720-1988), January 24 through February 16. Curtain is at 8 p.m. Thursday through Saturday. Tix $10 to $12.

BURIED CHILD. Judy Braha directs the Pulitzer-winning Sam Shepard drama, an enigmatic chiller about a Grain Belt family with a blot on its past in which ears of corn figure prominently. At the New Ehrlich Theatre, 539 Tremont Street, Boston (482-6316), through February 23. Curtain is at 8 p.m. Wednesday through Saturday, with a 3 p.m. matinee on Sunday. Tix $6 to $11. (See review in this issue.)

THE CHAIRS. In Ionesco's "tragic farce," absurdism takes a bow as an old couple deliver a final testament to some select guests. Presented by the Cambridge Center Theatre Company, 56 Brattle Street, Cambridge (547-6789), through February 3. Curtain is at 8 p.m. on Saturday (January 26 only) and Sunday, with a 2 p.m. matinee on Sunday (January 27 only). Tix $4.

ENDGAME. JoAnne Akalaitis has set Beckett's terminal classic in a burned-out subway tunnel, thus outraging the playwright's publishers. In fact, the director has simply visualized and auralized *Endgame*'s nuclear-holocaustal implications at the expense of its chess, theatrical, and existential imagery; she envisions a subterranean, motor-vehicular ghost town in which the last four humans on earth might play out a scabrous, metaphysical coda. The environment is ghastly and stunning, but also literal and overwrought, raining real dust and water on Beckett's spare, brilliant metaphor for our penultimate despair; it focuses attention on Hamm and Clov's immediate, alarming situation rather than on the play's complex, ambiguous relations. Nonetheless, *Endgame*'s enigmatic self-consciousness does permeate the performances like, well, fallout. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through February 3. Curtain is at 8 p.m. on Tuesday, with a 2 p.m. matinee on Saturday (January 26 only). Tix $9 to $20.

A FAMILY ALBUM. Performance artist Tamara Jenkins rummages through her mental attic in this autobiographical monologue/family slide show. Presented by TheaterWorks at the Suffolk University Theatre, 55 Temple Street, Boston (720-1988), January 25 through February 14. Curtain is at 11 p.m. on Friday and Saturday. Tix $3.

FORBIDDEN BROADWAY. Gerard Alessandrini's sparkly little spoof focuses on exploding the Mount Rushmore-hewn egos that have found a home on Broadway. And the conceiver/director's concepts are so freewheeling and witty that his formula staging doesn't matter. Imitation may not be the kindest form of flattery, but *Forbidden Broadway* has the sort of satiric sizzle that proves you can't succeed in show business without really frying. At the Terrace Room, Boston Park Plaza Hotel, 64 Arlington Street, Boston (357-8384), indefinitely. Curtain is at 8 p.m. Tuesday through Thursday, at 7 and 10 p.m. on Friday and Saturday, and at 3 p.m. on Sunday. Tix $15 to $18.

THE IRISH QUESTION. Boston playwright Frank Alcorn's new drama is about an Irishman from Southie who gets tangled up in a gun-running plot with his Northern Ireland cousin. At the Lyric Stage, 54 Charles Street, Boston (742-1790), through February 3. Curtain is at 8 p.m. on Sunday. Tix $8.

JACQUES AND HIS MASTER. The American première of expatriate Czech novelist Milan Kundera's picaresque play (based on Diderot's *Jacques le fataliste*) is directed by essayist and intellectual priestess Susan Sontag, in her first American production, and features music by Elizabeth Swados. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through February 13. Curtain is at 8 p.m. on Thursday, Friday, Saturday (January 19 only), and Sunday, with 2 p.m. matinees on Saturday (January 19 only) and Sunday. Tix $9 to $20.

THE KING STAG. In this much-embellished, Italo-Oriental saga of true love triumphant and splenetic evil vanquished, elaborately masked and costumed humans cavort with designer Julie Taymor's puppets, shadow puppets, billowy kites — even a looming three-eyed Buddha. Eighteenth-century playwright Carlo Gozzi called it a "mystical absurdity," but director Andrei Serban, conjuring up the awe of the medieval mysteries and the saucer-eyed naïveté of kiddie theater, transforms the fable into a consummate act of theatrical sorcery. Kicking off the program is *A Gozzi Surprise*, a mock-operatic spoof of the Gozzi/Prokofiev *The Love of Three Oranges*, but it isn't until after intermission that Serban turns on the juice. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through February 16. Curtain is at 8 p.m. on Wednesday and Saturday (January 26 only). Tix $9 to $20.

MISALLIANCE. George Bernard Shaw's incisive comedy about parenting and Polish lady aviators, in a production directed by Philip Minor and featuring Ford Rainey. At Trinity Square Repertory Company, 201 Washington Street, Providence (401-351-4242), through February 10. Curtain is at 8 p.m. Tuesday through Sunday, with 2 p.m. matinees on Saturday (January 26 only) and Sunday. Tix $8 to $19.

MONDAY AFTER THE MIRACLE. William Gibson's sequel to *The Miracle Worker*, set 15 years after Annie Sullivan first teamed up with Helen Keller. At the Merrimack Repertory Theatre, Liberty Hall, Lowell (454-3926), January 25 through February 10. Curtain is at 7.30 p.m. on Friday, at 8 p.m. on Saturday, and at 4 p.m. on Sunday. Tix $8 to $14.

PACK OF LIES. Pre-Broadway engagement of a new play by Hugh Whitemore (*Concealed Enemies*) based on a bit of real-life espionage in Britain in the '60s. The cast includes Rosemary Harris, Patrick McGoohan, Dana Ivey, and George Martin. At the Wilbur Theatre, 246 Tremont Street (423-4008), through February 2. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees on Wednesday and Saturday. Tix $13.50 to $27.50. (See review in this issue.)

POLLYANNA. Staged reading of a new play by Geoffrey Bush based on Eleanor Porter's 1912 novel — with music by folkster Loudon Wainwright III, and without Hayley Mills. Presented by ART Mondays at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), January 21. Curtain is at 8 p.m. on Monday. Free.

SAY GOODNIGHT, GRACIE. Ralph Pape's 1979 Off Broadway drama, about an unemployed New York actor airing his dreams like laundry in a scuzzy East Village apartment, is one more tour through the rubble of the '60s — a bittersweet concoction of hip homage and stoned soul class picnic. It's slight, hackneyed, and derivative; but like the early sitcoms it reveres, *Say Goodnight, Gracie* is easy listening and easy watching, and the performances are often lovably amusing. At Nucleo Eclettico, 216 Hanover Street, Boston (367-8056), through January 27. Curtain is at 8 p.m. Thursday through Saturday, and at 3 p.m. on Sunday. Tix $8 to $10.

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU and THE ACTOR'S NIGHTMARE. There's more than one way to skin a catechism, and playwright Christopher Durang pulls off huge, dripping strips of Catholic dogma with an air of insidious beatitude. And his scathing little comedy succeeds (despite an 11th-hour leap-of-little-faith into a sea of surreal farce) because Durang is not without sympathy for his object of ridicule — a beatific nun whose wimple barely holds the lid on. At the Charles Playhouse, 76 Warrenton Street, Boston (426-6912), through January 27. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 2 and 5 p.m. on Sunday. Tix $15.50 to $22.50.

TOP GIRLS. Caryl (*Cloud 9*) Churchill's drama (a Boston première) tallies the Price of Success for an ambitious woman executive; it begins at an imaginary dinner party for various historical wonder women and ends with disturbing revelations about the protagonist's hardheartedness. At the Alley Theatre, 1253 Cambridge Street, Cambridge (491-8166), through February 23. Curtain is at 8 p.m. Thursday through Saturday, with a 3 p.m. matinee on Sunday. Tix $8, $7 for students and seniors.

UNCLE VANYA. In Chekhov's masterpiece, a bogus, cranky professor feeds off the lives of his deluded brother and daughter while the universe laughs silently at them all. Maryann Plunkett (*Agnes of God*) and Jack Aranson star; Jacques Cartier directs. Presented by the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston (266-3913), through February 3. Curtain is at 8 p.m. Tuesday through Saturday, with 2 p.m. matinees on Wednesday, Saturday, and Sunday. Tix $9 to $19.50. (See review in this issue.)

A VIEW FROM THE BRIDGE. Arthur Miller's high-pressure melodrama of an Italian longshoreman's destructive infatuation with his niece is mediated by an authorial spokesman who delivers the playwright's obtrusive verdicts — which are intended to arc in classical form over the play's lurid action. Throughout Ron Ritchell's production, however, the cast wisely takes its cues from the drama's events and not from Miller's intercessions, squeezing as many verismo thrills from the script as possible and playing down the pretentious devices. Still, the better the actors fare with this play, the more evident its structural defects. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through February 10. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $7.50 to $10.

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Off the record

compiled by Mark Moses

THIS WEEK

★Alphaville, FOREVER YOUNG (Atlantic). A trio of German art-rockers grudgingly giving in to romance, Alphaville overplay their loneliness even as they try to disarm it with precise electronic harpsichording and elegantly arranged singing that's music-school fussy. The pretensions pervade their lyrical concerns, too, whether they're arguing against the mechanics of pop success ("Lies") or warping high-energy rhythms to challenge the apathy of the rich ("The Jet Set"). The blasted memories of "To Germany with Love" and the laughing trifle of "Big in Japan" are as incisive as the band gets.

★★★★Richard Hell, R.I.P. (ROIR cassette). Meant to cap Richard Hell's 10-year punk career, this jagged collection defines the style of the early CBGB's bands — new wave when it wasn't an insult. The '75 demos of the Heartbreakers (which featured Hell and Johnny Thunders) triumph over spectral sound quality to make the case for them as great lost punkers even as they illumine the rift between Thunders and Hell. The Voidoids material is highlighted by an alternate take of *Blank Generation*'s "Betrayal Takes Two," Hell's masterpiece. And the outré covers (Dylan's "Going Going Gone," Fats Domino's "I Live My Life") are offset by a pithy blues cover, "I Been Sleepin' on It," and by the crisp authority of the final tracks, which were recorded in Crescent City. All this plus rare, necessary doses of Robert Quine.

★★★½Joan Jett and the Blackhearts, GLORIOUS RESULTS OF A MISSPENT YOUTH (MCA/Blackheart). Tougher than ever, culture hero Jett takes bigger risks, too, on her fourth album by insisting on the privacy of fun in the face of public oppression ("Frustrated") and on her right to brag about the charms of the opposite sex ("Talkin' 'Bout My Baby"). The nasty-punk breakthrough of side two stretches her sensuality in a less familiar way: she phrases pleas with the force of threats ("I Need Someone," "Love like Mine") and forces the guitars and saxes of her (male) backup to rave harder just to keep up with her. Emotional statement: see title. Crucial spoken line: "Listen to me, you sonuvabitch!"

★★David Johansen, SWEET REVENGE (Passport). The synthpop textures here describe a cult star who prefers outreach to resting on his laurels (a good sign), but the klutzy keyboards of new associate Joe Delia overstate the music's stab at dance-floor snap. Although Johansen still conceives unique rock and roll (and Delia is a decidedly better co-songwriter than band member), it remains conceptual, in the province of his bustling, wide voice and songs. The two exceptions are the tracks produced by Davitt Sigerson and Michael Zilkha (suggesting that Johansen still has a bright future working with New York rhythms): the meaty tirade of "The Stinkin' Rich" and the gusto-to-go of "King of Babylon."

★½Madonna, LIKE A VIRGIN (Warner Bros.). Nile Rodgers's seamless, glossy compilation of every pop style of the past decade is a tour de force of intelligent production until you get to the sentiments that it glids. The shrill grabbiness of Madonna's voice is equaled only by the rootless opportunism of her songs, where the ambition to be a "Material Girl" (poor Nile, poor Jellybean) seems as noxious as the faked innocence of the title song. Because she's such a wanton caricature of lust, she may hearken back to disco dollies of yore, but she lacks any sense of play or up-from-under defiance. Sigh — another indelible sign of the times.

★★★Alicia Myers, I APPRECIATE (MCA). Not since her début LP, *Alicia*, has the ex-One Way singer given such free rein to the balance of innocence and assertiveness she achieved in her 1981 hit, "I Want To Thank You." She validates the eight minutes of "You Get the Best from Me (Say, Say, Say)" with savory repetitions; and if at times she leans on high-note theatrics, often she just glides ahead with brassy, polished sensuality and sass. What's more, she makes up for the momentary failing of "My Guy" with the wails of "Just Can't Stay Away" and the balm of "Just Praying."

★★½One Way, LADY (MCA). Enjoying their greatest success since their mid-'70s beginnings, Al Hudson's bubbling-under funksters have come up with an album that maintains their evenhanded eclecticism while stretching it in one surprising direction. The title single brings out their well-crafted vocal interplay but also its curious lack of dynamism — what you could almost call overweening modesty. But the welcome surprise of the instrumental hit "Mr. Groove" is a Booker T.-influenced turn-around, a limber, vocoded chant that violates every cautious article of the One Way canon.

★★★Various Performers, THE GOSPEL AT COLONUS (Warner Bros.). There's good reason to worry about a gospel soundtrack produced by Donald Fagen and Gary Katz, notorious haters of live performance. But it's the vigorous cast performances (especially Clarence Fountain and the Five Blind Boys of Alabama and J.J. Farley and the Original Soul Stirrers) and Bob Telson's artful, genre-spanning songs that end up winning you over. Making Sophocles's word flesh, Telson nods to Philly Soul ("Eternal Sleep"), sets Sondheim in Stonehenge ("Sunlight of No Light"), and knocks off an eminently coverable pop ballad ("How Shall I See You Through My Tears").

PREVIOUS

★½Terry Allen, BLOODLINES (Fate). This panhandle songwriter/sculptor's crowning achievement, the 1978 double set *Lubbock (on Everything)*, is looking more and more like a fluke. On his fourth album, Allen's humor is whittled down to a smirk ("Gimme a Ride to Heaven, Boy"), and his new seriousness underscores the banality (and often just plain wrongheededness) of his writing ("Oh Hally Lou," "Our Land"). The Appalachian-gospel and sea-chantey borrowings pale next to his former rocking and bouncing Mexicali settings; his ruralism now takes on a resentful smugness. And how good an advocate of the joys of country poverty can he be if the yuppies he ravages in "Oh What a Dangerous Life" are more inviting than the homegrown life he offers the NYC girl in "Manhattan Bluebird"?

★★Aztec Camera, KNIFE (Sire). The longer tracks and thornier lyrics here offer a predictable expansion of the numbers on Aztec Camera's début, but the new heft of Roddy Frame's songs isn't equaled by any new topical depth. He's still staking his claim as pop's official voice of embattled innocence (flyweight division), which can get pretty sticky: note, for example, that the two and half minutes of "The Birth of the True" seems longer than the nine minutes of the often dramatic title track, Frame's big, wobbly stab at a Neil Young-style epic. Even on his sprightliest and most alert cuts ("All I Need Is Everything," "Still on Fire"), his metaphorical vagueness is a drag and his overconcentration on lyrics at the expense of musical flow suggests typical singer/songwriter narcissism. I wonder what his band is thinking while he's singing — too often, the arrangements are so thin that Frame might as well be playing solo.

★★★Aztec Camera, "Jump" (Sire, single). Then there's this cute footnote to the above proclamations, one that translates Frame's boyish idealism into succinct, hard-nosed knowledge. The way the slowed-down, circular chords give way to muted distortion plays off the song's casual invitation as it links the Van Halen original with earlier rock-and-roll seductions enacted around the jukebox. And Frame's phrasing — a shade humble, a shade surly — relishes the secondhand simplicity of the lyrics in a way we don't hear when he's wrapped up in his own words. Take the B-side, "All I Need Is Everything," as the high-school poet's dreamy, grudging acknowledgment of the bad boys next to him in the back of the classroom.

★★★Mark Knopfler, MUSIC FROM THE FILM "CAL" (Mercury). These quiet, uncomplacent fragments show off Knopfler's traditionalism and craft with an appropriately modest glow. He may be only a pulpier Ry Cooder when it comes to honing stately, timeless guitar pieces, but like his work on the *Local Hero* soundtrack, this instrumental album shows more natural grace and dread than anything Dire Straits labored to get across with words. Although it may be nothing more than sublime background music, part of its appeal is that it occasionally noses its way in front of you, its coiled guitars and drifting woodwinds conjuring peace out of terror and (just as often) vice versa.

★★★½Motörhead, NO REMORSE (Bronze/Island). This thoughtfully packaged double-album retrospective includes four songs by the new quartet line-up, obscure B-sides and Anglo-only singles, and a full dose of vintage trio Motörhead: bassist/vocalist Lemmy, drummer Philthy Animal, and guitarist Fast Eddie Clarke. Their relentless onslaught leaves you more invigorated than enervated, partly because the material is short, fleet, and altogether closer to "Blitzkrieg Bop" than to "Stairway to Heaven," partly because the band has never seen itself as a vehicle for pedestrian guitarzan ejaculations. So Eddie's most exciting solo ("Stone Dead Forever") amplifies the momentum of Lemmy's murderous undercurrent; every leaden stomp is balanced by a blast like the Britbeat of "Leaving Here." Not only is *No Remorse* definitive for the band, it's also a primer for any supposed merger of hardcore and heavy metal.

CLASSICS

★★★★Parliament, FUNKENTELECHY VS. THE PLACEBO SYNDROME (Casablanca, 1977). Because his aim is to comment on R & B convention as well as to further it, George Clinton often offends as many fun-loving funksters as he does lily-white rock autocrats, both of which groups resent even a whiff of protest in their daily dose of pop pleasure. At his most awry, Clinton almost makes you hanker for circumscribed funk and rock; at his tightest, as in *Funkentelechy*'s modulated passion play, he gives you rhythms both improvisatory and propulsive, a world view both funny and defiant. *Funkentelechy* lays out the moralism that separates Clinton from run-of-the-mill pop theorists. Posing the life-giving force of the funk against its repressive, stolid enemies, he leads his band in a charge with a sense of quest and a sense of play, with long workouts jamming around dense bass riffs and veering toward a funk-jazz that trounces the pale muddling of garden-variety fusioneers. The seriously silly "Bop Gun" defines the means of attack; "Sir Nose D'Voidofunk" characterizes the foe with nursery-rhyme sing-song and ominous cheer. In a forward-looking surprise, the monster groove of "Flash Light" moves on a trendsetting, synthesized bass riff. And for trademark scary chuckles, Clinton sets up the villainous "Placebo Syndrome" as an airline jingle — and makes you like it. (Funkentelechy *is a dirt-cheap cutout or used record everywhere you look.*)

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
•	A turkey

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Film listings

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before stepping out, and be advised that sneak previews are common Friday and Saturday nights.

These listings run from Saturday, Jan. 19, to Sunday, Jan. 27.

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Places in the Heart: through Thurs., 1:45, 3:40, 5:30, 7:20, 9:15
II: Amadeus: through Thurs., 1:30, 4:15, 7, 9:40
BEACON HILL I, II & III (723-8110)
1 Beacon St.
I: Terminator: through Thurs., 1, 3:15, 5:30, 7:40, 10
II: Dune: through Thurs., 1:30, 4:30, 7:15, 9:50
III: Breakin' 2 Electric Boogaloo: through Thurs., 1, 3:10, 5:15, 7:30, 9:40
CHARLES I, II & III (227-1330)
195 Cambridge Street
I: That's Dancing: through Thurs. 1, 3:15, 5:30, 8, 10:10
II: Johnny Dangerously: through Thurs., 1:15, 3:30, 5:30, 7:45, 10
III: 2010: through Thurs., 1, 3:15, 5:20, 7:20, 10:15
CHERI I, II & III (536-2870)
Dalton Street near the Prudential Center
I: Protocol: through Thurs., 1:15, 3:30, 5:45, 7:45, 9:45
II: Passage to India: through Thurs, 1:30, 5, 8; Sat., 1:15, 4:15, 7:20, 10:20
III: Starman: through Thurs., 1, 3:15, 5:30, 7:45, 10
CINEMA 57 I & II (482-1222)
200 Stuart Street
I: Cotton Club: through Thurs., 1, 3:20, 5:40, 8, 10:15; Sat. the 19th, no 8 o'clock show
Falcon and Snowman: Sat. the 19th, 8
II: Beverly Hills Cop: through Thurs., 1:15, 3:15, 5:15, 7:30, 9:40
COPLEY PLACE (266-1300)
100 Huntington Avenue
I: Buckaroo Banzai: through Thurs., 10 a.m., noon, 2, 4, 6, 8, 10; Sat., midnight; Sun., no 10 a.m. show
II: The Gods Must Be Crazy: 10:30 a.m., 12:50, 3:15, 5:30, 7:45, 10; Sat., midnight; Sun., no 10 a.m. show
III: Improper Conduct: through Thurs., 6:15, 8:20, 10:25
When the Mountains Tremble and **Nicaragua: Report from the Front:** Fri., 7
IV: Micki and Maude: through Thurs., 10:15 a.m., 12:45, 3, 5:15, 7:35, 9:45; Sat., midnight; Sun., no 10:15 a.m. show
V: Amadeus: through Thurs., 10:45 a.m., 1:45, 5, 8; Fri., Sat., 10:15 a.m., 1:15, 4:15, 7:20, 10:05; Sun., no 10:45 a.m. show
VI: The River: through Thurs., 10 a.m., 12:20, 2:40, 5, 7:30, 9:40; Sat., 12:05 a.m.; Sun., no 10 a.m. show
VII: Flamingo Kid: through Thurs., 10:05 a.m., 12:05, 2:05, 4:05, 6:05, 8:05, 10:05; Sat., 12:05 a.m.; Sun., no 10:05 a.m. show
VIII: Comfort and Joy: through Thurs., 10:10 a.m., 12:10, 2:10, 4:10, 6:10, 8:10, 10:10; Sat., 12:10 a.m.; Sun., no 10:10 a.m. show
IX: Paris, Texas: through Thurs., 10:45 a.m., 1:30, 4:30, 7:30, 10:05; Sun., no 10:45 a.m. show
X: Where's Boston?: Mon.-Sat., 10 a.m., 11 a.m., noon, 1, 2, 3, 4, 5; Sun., 1, 2, 3, 4, 5
NICKELODEON CINEMA (424-1500)
34 Cummington Street
I: Stranger Than Paradise: all week, 12:50, 2:35, 4:20, 6:20, 8:10, 10; Fri., Sat., 11:40
II: Sunday in the Country: all week, 1:05, 2:50, 4:35, 6:30, 8:20, 10:15; Fri., Sat., midnight
III: Stop Making Sense: all week, 1:10, 3, 4:45, 6:30, 8:15, 10:05; Fri., Sat., 11:45
IV: Repo Man: all week, 1, 2:40, 4:25, 6:20, 8:30, 10:20; Fri., Sat., midnight
V: Choose Me: all week, 1, 3:15, 5:30, 7:50, 9:55; Fri., Sat. 11:50
PARIS (267-8181)
841 Boylston Street
The Killing Fields: through Thurs., 1:30, 4:30, 7:30, 10:15
PI ALLEY I & II (227-6676)
237 Washington Street
I: Avenging Angel: through Thurs., 1:20, 3:20, 5:25, 7:50, 10:10
II: Nightmare on Elm Street: through Thurs., 1, 3:25, 5:30, 7:45, 10

BROOKLINE

CHESTNUT HILL (277-2500)
Route 9 at Hammond Street
I: Beverly Hills Cop: through Thurs., 1, 3:15, 5:15, 7:30, 10; Sat., midnight
II: Starman: through Thurs., 12:30, 2:45, 5, 7:30, 10; Sat., midnight
III: Protocol: through Thurs., 1:15, 3:15, 5:15, 7:30, 10
IV: Johnny Dangerously: through Thurs., 1:30, 3:25, 5:25, 7:45, 10
V: Flamingo Kid: through Thurs., 1, 3:15, 5:15, 7:30, 10
CINEMA BROOKLINE (566-0067)
111 Washington Street
All of Me: through Thurs. Call for times.
CIRCLE CINEMA (566-4040)
Cleveland Circle
I: That's Dancing: through Thurs. Call for times.
II: The River: through Thurs. Call for times.
III: Cotton Club: through Thurs. Call for times.
IV: The Killing Fields: through Thurs. Call for times.
V: Passage to India: through Thurs. Call for times.
COOLIDGE CORNER (734-2500)
290 Harvard Street
I: Black Orpheus: Sat. the 19th, 4:30, 8
Erendira: Sat. the 19th, 2:45, 6:15, 9:45; Sat. mat., 2:45
Apocalypse Now: Sun.-Tues., 7:15; Sun. mats., 2:25
Who'll Stop the Rain: Sun.-Tues., 5, 9:55; Sun. mat., 12:15
Miracle at Morgan's Creek: Wed., Thurs., 7:55
Unfaithfully Yours: Wed., Thurs., 6, 9:45
Shoot the Piano Player: Fri.-Sun., 8:05; Sat., Sun. mat., 4:20
The Conformist: Fri.-Sun., 6, 9:50; Sat., Sun. mat., 2:15
II: Ivan the Terrible — Part One: Sat., Sun. the 19th and 20th, 4, 7:45
Alexander Nevsky: Sat., Sun. the 19th and 20th, 2, 5:45, 9:30
Romeo and Juliet: Sun. the 20th, noon
A Nest of Gentry: Mon., 7:50
Father Sergius: Mon., 6, 9:55
The Mirror: Tues., 6, 8, 10
King Lear: Wed., Thurs., 5:45, 8:15
An Unfinished Piece for Player Piano: Fri., Sat., 7:35; Sat. mat., 4:10
My Name is Ivan: Fri., Sat., 6, 9:25; Sat., mat., 2:35
Eugene Onegi: Sun. the 27th, noon
Potemkin: starts Sun., 2, 5, 8
Ivan the Terrible — Part Two: starts Sun., 3:20, 6:20, 9:20

CAMBRIDGE

BRATTLE (876-4226)
40 Brattle St., near Harvard Square
Sanjuro: Sat. the 19th, 3:15, 7:50
Rio Bravo: Sat. the 19th, 12:45, 5:10, 9:45
Gates of Hell: Sun., Mon., 4:15, 7:45
Wuthering Heights (Buñuel): Sun., Mon., 6, 9:40; Sun. mat., 2:30
Winchester '73: Tues., Wed., 3:40, 7:55
Stray Dog: Tues., Wed., 5:30, 9:30
Seventh Heaven: Thurs., 5:40, 10
Sunrise: Thurs., 3:30, 8
Notorious: Fri., Sat., 2:15, 6, 9:55
History is Made at Night: Fri., Sat., 4:10, 8
Swing Time: starts Sun. the 27th, 2:30, 6, 9:30
A Man's Castle: starts Sun. the 27th, 4:30, 8
HARVARD SQUARE THEATRE (864-4580)
10 Church Street
I: The Killing Fields: through Thurs., 1, 4, 7:30, 10:15
Rocky Horror: Sat. the 19th, 12:30 a.m.
II: Amadeus: through Thurs., noon, 4:30, 9:15
Stop Making Sense: through Thurs., 2:45, 7:30, midnight
III: Paris, Texas: through Thurs., noon, 2:30, 5:10, 8
Buckaroo Banzai: through Thurs., 11
JANUS CINEMA (661-3737)
5 JFK St.
Comfort and Joy: all week, 2, 4, 6, 8, 10
OFF THE WALL CINEMA (354-5678)
15 Pearl Street
Magic Movies X: all week, 6, 8, 10; Sat., Sun., Tues. mats., 4
ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: The Brother from Another Planet: through Thurs., 1:45, 3:45, 5:45, 8, 10:05
Repo Man: starts Fri., 1:45, 3:45, 5:45, 7:45, 9:45
Purple Rain: Fri., Sat., midnight
II: The Return of Laurel and Hardy: through Thurs., 1, 3:15, 5:30, 7:45, 10
The Gods Must Be Crazy: starts Fri., 1:30, 3:30, 5:40, 7:45, 10
Liquid Sky: Fri., Sat., midnight
III: A Soldier's Story: through Thurs., 1:45, 3:45, 5:45, 7:45, 9:45
The Brother from Another Planet: starts Fri., 1:45, 3:45, 5:45, 8, 10:05
Pink Floyd the Wall: Fri., Sat., midnight

SUBURBS

ARLINGTON, Capitol (648-4340)
204 Mass. Ave.
The Bostonians: through Thurs., 7, 9:15
ARLINGTON, Regent (643-1197)
Medford St.
Falling in Love: through Thurs., 7, 9
BRAINTREE, General Cinema I-IV (848-1070)
South Shore Plaza
I: Protocol: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
II: The River: through Thurs. 1:15, 4:15, 7:20, 7:40
III: Flamingo Kid: through Thurs., 1, 3:15, 5:15, 7:30, 9:35
IV: Johnny Dangerously: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
Route 57
I: That's Dancing: through Thurs., 1, 3:10, 5:10, 7:15, 9:25
II: Nightmare on Elm Street: through Thurs., 1:10, 3:20, 5:20, 7:20, 9:30
III: Johnny Dangerously: through Thurs., 1:15, 3:10, 5:10, 7:20, 9:30
IV: Protocol: through Thurs., 1:10, 3:30, 5:30, 7:30, 9:35
BURLINGTON, General Cinema I-IV (272-4410)
Route 128, exit 42
I: Flamingo Kid: through Thurs., 1, 3:15, 5:15, 7:30, 9:45
II: Johnny Dangerously: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:45
III: Micki and Maude: through Thurs., 1, 3:20, 5:30, 7:40, 9:50
IV: City Heat: through Thurs., 1:15, 3:20, 5:20, 7:35, 9:40
DANVERS, Sack I-VI (593-2100)
Route 128, exit 24
I: Avenging Angel: through Thurs., 1:10, 3:10, 5:15, 7:30, 9:30; Sat., 11:30
II: Johnny Dangerously: through Thurs., 2:30, 4:15, 6:10, 8, 9:50; Sat., 11:30
III: Beverly Hills Cop: through Thurs., 1, 3:15, 5:20, 7:30, 9:40; Sat., 11:45
IV: Nightmare on Elm Street: through Thurs., 1:30, 3:30, 5:30, 7:50, 10; Sat., 11:45
V: Pinocchio: through Thurs., 1, 3:10, 5:15
The River: through Thurs., 7:20, 9:50; Sat., 12:10 a.m.
VI: That's Dancing: through Thurs, 1:15, 3:20, 5:30, 7:10, 9:50; Sat., midnight
DANVERS, Liberty Tree Mall (599-3122)
Route 128, exit 24
I: Starman: through Thurs., 7:50, 10; Sat., Sun., mats., 1:05, 3:20, 5:30; Sat. the 19th, no 7:50 show
Fargo and Snowman: Sat. the 19th, 7:45
II: 2010: through Thurs., 7:30, 9:50; Sat., Sun., mats., 12:45, 3, 5:15
DEDHAM, Showcase 9 (326-4955)
950 Providence St.
I: City Heat: through Thurs. Call for times.
Pinocchio: through Thurs. Call for times.
II: Starman: through Thurs. Call for times.
III: That's Dancing: through Thurs. Call for times.
IV: Nightmare on Elm St.: through Thurs. Call for times.
V: Beverly Hills Cop: through Thurs. Call for times.
VI: 2010: through Thurs. Call for times.
VII: Avenging Angel: through Thurs. Call for times.
VIII: Cotton Club: through Thurs. Call for times.
IX: Micki and Maude: through Thurs. Call for times.
FRAMINGHAM, General Cinema I-VI (235-8020)
Route 9, Shopper's World
I: 2010: through Thurs., 1, 3:20, 5:30, 7:45, 10; Sat., midnight
II: Starman: through Thurs., 1, 3:20, 5:30, 7:45, 10; Sat., midnight
III: Pinocchio: through Thurs., 1, 3, 5, 7, 9
IV: Beverly Hills Cop: through Thurs., 1, 3:15, 5:20, 7:30, 9:35; Sat., midnight
V: That's Dancing: through Thurs., 1, 3:15, 5:20, 7:30, 9:30
VI: Johnny Dangerously: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
LEXINGTON, Sack I-III (862-3260)
1794 Mass. Ave.
I: Comfort and Joy: through Thurs., 7, 9; Sat., Sun. mats., 1, 3
II: Falling in Love: through Thurs., 7:05, 9:10; Sat., Sun. mats., 1:05, 3:10
III: Amadeus: through Thurs., 7:30; Sat., 1:30, 7, 9:40; Sun., 1:30, 7:30
NATICK, Sack I-VI (237-5840)
Route 9, opposite Shopper's World
I: Dune: through Thurs., 1:20, 4:20, 7:25, 10:05; Sat., 12:15 a.m.
II: Breaking 2 Electric Boogaloo: through Thurs., 1:05, 3, 5:10
The River: through Thurr., 7:20, 9:45; Sat., 12:05 a.m.
III: Protocol: through Thurs., 1:30, 3:30, 5:30, 7:40, 9:55; Sat., 11:45
IV: Nightmare on Elm Street: through Thurs., 1:10, 3:10, 5:10, 7:30, 9:30; Sat., 11:30
V: Flamingo Kid: through Thurs., 1:15, 3:10, 5:15, 7:30, 9:40; Sat., 11:30
VI: Cotton Club: through Thurs., 1:30, 4:30, 7:20, 9:50; Sat., 12:10 a.m.
NEWBURYPORT, Screening Room (462-3456)
82 State St.
Gaijin: A Brazilian Odyssey: Sat. the 19th, 7, 9; Sun. the 20th, 8
Eraserhead and **The Honeymoon Killers:** Mon.-Thurs., 8
This is Spinal Tap: Fri., Sat., 7, 9: Sun. 8

Continued on page 30

Orson Welles CINEMAS
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A Universal Picture REPO MAN Theme Music by IGGY POP R
Starts Fri. Jan. 25
1:45, 3:45, 5:45, 7:45, 9:45

THE GODS MUST BE CRAZY
An Epic Comedy Of Absurd Proportions PG
Starts Fri. Jan. 25
1:30, 3:30, 5:40, 7:45, 10:00

"Funny, Playful..,in it's sweet, low-key way, it's the most beguiling sci-fi outing in years."
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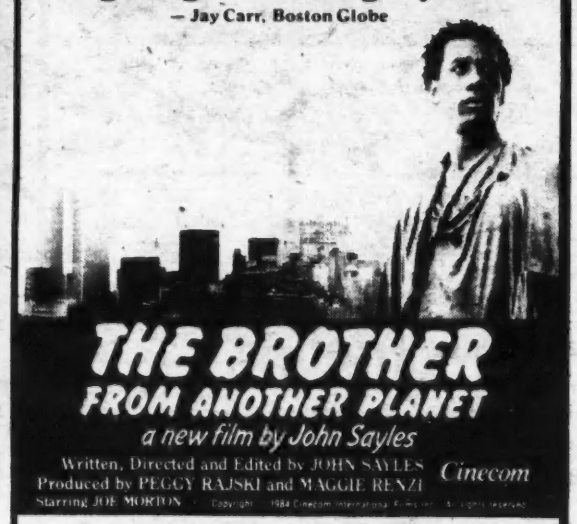
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a new film by John Sayles
Written, Directed and Edited by JOHN SAYLES
Produced by PEGGY RAJSKI and MAGGIE RENZI
Starring JOE MORTON
Cinecom
1:45, 3:45, 5:45, 8:00, 10:05

The Return of Laurel & Hardy
Ends Thurs. Jan. 24
1:00, 3:15, 5:30, 7:45, 10:00

A Soldier's Story
Ends Thurs. Jan. 24
1:45, 3:45, 5:45, 7:45, 9:45

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The First Time I Saw Purple Rain

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SACK CINEMA 9
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266-1300

MEL GIBSON
The River PG-13
10:00-12:20-2:40-5:00-7:30-9:40 p.m.

PARIS, TEXAS R
10:45-1:30-4:30-7:30-10:05 p.m.

The Flamingo Kid PG-13
10:05-12:05-2:05-4:05-6:05-8:05-10:05 p.m.

...EVERYTHING YOU'VE HEARD IS TRUE
AMADEUS PG
10:45-1:45-5:00-8:00
Fri-Sat 10:15-1:15-4:15-7:20-10:05 p.m.

Micki & Maude PG-13
10:15-12:45-3:00-5:15-7:35-9:45 p.m.

BILL FORSYTH'S
Comfort and Joy PG
10:10-12:10-2:10-4:10-6:10-8:10-10:10 p.m.

THE GODS MUST BE
CRAZY PG
10:30-12:50-3:15-5:30-7:45-10:00 p.m.

"'A Love In Germany' is one of the most moving, provocative, dramatically sustained films that Mr. Wajda has ever made...'A Love In Germany' is one of the Polish director's finest films in recent years...Miss Schygulla's presence...transforms the movie into a cinematic event."
—Vincent Canby, The New York Times

ANDRZEJ WAJDA'S Starring HANNA SCHYGULLA
A LOVE IN GERMANY R
Exclusive Engagement
10:10-12:10-2:10-4:10-6:10-8:10-10:10 p.m.

"'IMPROPER CONDUCT' COULD BE THE MOST CONTESTED POLITICAL DOCUMENTARY OF THE YEAR. Beautifully shot, exquisitely lit...but make no mistake 'Improper Conduct' is strong stuff."—J. Hoberman, The Village Voice.

"'IMPROPER CONDUCT' IS NOTHING LESS THAN 'THE SORROW AND THE PITY' OF THE CUBAN REVOLUTION." —Andrew Sarris, The Village Voice

IMPROPER CONDUCT
("Mauvaise Conduite")
A film by NESTOR ALMENDROS and ORLANDO JIMENEZ LEAL
with Huberto Padilla, Susan Sontag, G. Cabrera Infante, Carlos Franqui, Reynaldo Arenas, Juan Goytisolo, Ana Maria Simo, Dr. Martine Frayde, Fidel Castro and others. A Cinevista Release
Exclusive Boston Premiere Engagement
Runs Through Thurs., Jan. 24th
6:15-8:20-10:25 p.m.
ICA CINEMA

"The epic 'When The Mountains Tremble' takes us into the heart of the Guatemalan guerrilla movement." —J. Hoberman, Village Voice

WHEN THE MOUNTAINS TREMBLE

MUSIC BY RUBEN BLADES
DIRECTED BY PAMELA YATES
THOMAS SIGEL
PRODUCED BY PETER KINOY

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First footage of the CIA-backed "Contras" inside Nicaragua
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ICA CINEMA

SACK THEATRES

SAM WATERSTON
THE KILLING FIELDS R

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That's Dancing! G
SACK CHARLES CAMBRIDGE ST. - BOSTON near GOV. CTR. 227-1330
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128

DAVID LEAN, THE DIRECTOR OF "DOCTOR ZHIVAGO", "LAWRENCE OF ARABIA" AND "THE BRIDGE ON THE RIVER KWAI", INVITES YOU TO COME ON A PASSAGE.
A PASSAGE TO INDIA PG
SACK CHERI 1·2·3 50 DALTON OPP. SHERATON BOSTON 536-2870

The Flamingo Kid PG-13 MATT DILLON
SACK COPLEY PLACE BOSTON 266-1300
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.

MICHAEL KEATON JOE PISCOPO **JOHNNY DANGEROUSLY** PG-13
SACK CHARLES 1·2·3 195a CAMBRIDGE ST. near GOV. CTR. 227-1330
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128

Breakin'2 ELECTRIC BOOGALOO PG
SACK BEACON HILL 1 BEACON at TREMONT BOSTON 723-8110
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.
SACK SALEM EAST INDIA MALL 741-1900/595-4700

GOLDIE HAWN
There's something funny going on in Washington.
PROTOCOL PG
SACK CHERI 1·2·3 50 DALTON OPP. SHERATON BOSTON 536-2870
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.

THE YEAR WE MAKE CONTACT
2010 PG
SACK CHARLES 1·2·3 195a CAMBRIDGE ST. near GOV. CTR. 227-1330
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA DANVERS 1·2 593-2100 at LIBERTY TREE MALL

A WORLD BEYOND YOUR EXPERIENCE. BEYOND YOUR IMAGINATION.
D U N E PG-13
DOLBY
SACK BEACON HILL 1 BEACON at TREMONT BOSTON 723-8110
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.

The science fiction love story.
JOHN CARPENTER'S
STARMAN PG
SACK CHERI 1·2·3 50 DALTON OPP. SHERATON BOSTON 536-2870
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA DANVERS 1·2 593-3122 at LIBERTY TREE MALL

Eddie Murphy
BEVERLY HILLS Cop R
No Passes
SACK CINEMA 57 1·2 200 STUART near PARK SQ. BOSTON 482-1222
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128

AVENGING ANGEL R
SACK PI ALLEY 1·2 237 WASHINGTON ST. BOSTON 227-6676
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128

Where the legends of jazz lit up the night.
RICHARD GERE **THE COTTON CLUB** R
SACK CINEMA 57 1·2 200 STUART near PARK SQ. BOSTON 482-1222
SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000
SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.

ARNOLD SCHWARZENEGGER
THE TERMINATOR R
SACK BEACON HILL 1 BEACON at TREMONT BOSTON 723-8110

Continued from page 28

NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre
I: A Soldier's Story: through Thurs., 1:45, 7:30, 9:15; Sat., Sun., Tues. mats., 3:45, 5:45
II: Pinocchio: through Thurs., 1:30, 7, 8:35; Sat., Sun., Tues. mats., 3:20, 5:10

NEWTON, West Newton Cinema (964-6060)
1296 Washington St.
I: Cal: through Thurs., 7:15, 9:20; Sat., Sun. mats., 1:10, 3:10, 5:10; new times start Fri.
II: Amadeus: all week, 8:15; Sat., Sun. mats., 1, 3:45
Les compères: all week, 6:30 (separate admission)
III: The Ploughman's Lunch: through Thurs., 7:20, 9:20; Sat., Sun. mats., 2:05, 3:10, 5:15
The Gods Must Be Crazy: starts Fri. Call for times.

PEABODY CINEMA (599-1310)
North Shore Center
I: Flamingo Kid: through Thurs., 1, 3:20, 5:15, 7:30, 9:35
II: Micki and Maude: through Thurs., 1, 3:20, 5:30, 7:40, 9:50
III: Protocol: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30

REVERE, Showcase Cinema (286-1660)
Route 1 and Squire Road
I: 2010: through Thurs. Call for times.
II: Beverly Hills Cop: through Thurs. Call for times.
III: The River: through Thurs. Call for times.
IV: Pinocchio: through Thurs. Call for times.
That's Dancing: through Thurs. Call for times.
V: Nightmare on Elm Street: through Thurs. Call for times.
VI: Protocol: through Thurs. Call for times.
VII: Micki and Maude: through Thurs. Call for times.
VIII: Cotton Club: through Thurs. Call for times.
IX: Starman: through Thurs. Call for times.
X: Avenging Angel: through Thurs. Call for times.

SAUGUS, General Cinema (321-1345)
Route 1
I: Johnny Dangerously: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
II: Flamingo Kid: through Thurs., 1, 2:15, 5:15, 7:30, 9:35

SOMERVILLE, Sack Assembly Sq. (628-7000)
35 Middlesex Ave.
I: Breaking 2 Electric Boogaloo: through Thurs., 1, 3:10, 5:15
Cotton Club: through Thurs., 7:10, 9:45; Sat., 12:05 a.m.; Sat. the 19th, no 7:10 show
Falcon and Snowman: Sat. the 19th, 7:30
II: Pinocchio: through Thurs., 1, 3:10, 5:15
The River: through Thurs., 7:15, 9:50; Sat., midnight
III: Beverly Hills Cop: through Thurs., 1, 3:15, 5:30, 7:45, 10; Sat., midnight
IV: Flamingo Kid: through Thurs., 1:15, 3:25, 5:30, 7:35, 9:40; Sat., 11:45
V: 2010: through Thurs., 1, 3:20, 5:35, 7:50, 10:05; Sat., 12:10 a.m.
VI: That's Dancing: through Thurs., 1:05, 3:25, 5:35, 7:45, 10; Sat., midnight
VII: Nightmare on Elm Street: through Thurs., 1:05, 2:25, 4:45, 6:35, 8:25, 10:05; Sat., 12:05 a.m.
VIII: Protocol: through Thurs., 2:20, 4:15, 6:10, 8:10, 10:10; Sat., 12:10 a.m.
IX: Avenging Angel: through Thurs., 1:15, 3:15, 5:15, 7:30, 9:30; Sat., 11:30
X: Dune: through Thurs., 1:30, 4:30, 7:15, 10; Sat., 12:10 a.m.
XI: Starman: through Thurs., 1, 3:20, 5:40, 8, 10:15; Sat., 12:20 a.m.
XII: Johnny Dangerously: through Thurs., 1, 2:50, 4:45, 6:35, 8:30, 10:20; Sat., 12:10 a.m.

SOMERVILLE, Somerville (625-1081)
55 Davis Sq., West Somerville
Atlantic City: Sat. the 19th, 4, 8
Body Heat: Sat. the 19th, 5:50, 9:55
Three Stooges Best Shorts: Sat. the 19th, midnight
Who'll Stop the Rain: Sun.-Tues., 3:45, 7:45
Badlands: Sun.-Tues., 6, 10
The French Connection: Wed., Thurs., 4, 7:45
The Long Good Friday: Wed., Thurs., 5:50, 9:40
The Godfather: Fri., Sat, 2:30, 9
The Godfather II: Fri., Sat., 9:30
Polyester: Fri., Sat., midnight
Breathless (Godard's): starts Sun. the 27th, 4:30, 7:50
Bob le flambeur: starts Sun. the 27th, 6:10, 9:30

WALTHAM, General Cinema I & II (890-1064)
477 Winter St.
I: The Bostonians: through Thurs., 7, 9:15; Sat. mat., 2; Sun. mat., 2, 4:15
II: Falling in Love: through Thurs., 7, 9:15; Sat. mat., 2; Sun. mat., 2, 4

WOBURN, Showcase (933-5138)
Main Street, Middlesex Canal Park
I: That's Dancing: through Thurs. Call for times.
II: Beverly Hills Cop: through Thurs. Call for times.
III: Cotton Club: through Thurs. Call for times.
IV: Nightmare on Elm Street: through Thurs. Call for times.
V: Starman: starts Wed. Call for times.
VI: Avenging Angel: through Thurs. Call for times.
Pinocchio: through Thurs. Call for times.
VII: The River: through Thurs. Call for times.
VIII: Protocol: through Thurs. Call for times.

FILM SPECIALS

ANGRY ARTS FILMS (524-2915) presents *Choosing Children* and *Pass Fail* at 7 p.m. Jan. 19 and 20 at the Cambridge YWCA, 7 Temple St., Cambridge. Donation $2.75.

BOSTON PUBLIC LIBRARY (536-5400, ext. 216), Copley Sq., presents films sponsored by the Never Too Late Group, Thursdays at 2 p.m. Free. Jan. 24: Music of Williamsburg. Also, "Sir Laurence — First Knight of the Opera," films starring Sir Laurence Olivier Mondays at 6:30 p.m. Free. Jan. 21: *Hamlet.*

CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789) presents British film comedies Fridays at 7 and 9 p.m. at Blacksmith House, 56 Brattle St., Camb. Admission $3. Jan. 25: *Kind Hearts and Coronets.*

CENTRAL SQ. LIBRARY (498-9081), 45 Pearl St., Camb., presents "Gotta Dance" films Tuesdays at 7 p.m. Free. Jan. 22: *It's Always Fair Weather.*

CLARK UNIVERSITY (793-7441), 950 Main St., Worcester, presents free movies at 7 p.m. in the Academic Center, room 218. Jan. 23: *The Enigma of Kaspar Hauser.*

ESSEX INSTITUTE (744-3390), 132-134 Essex St., Salem, presents films on China at 10 a.m. 2 p.m. Tickets $1.50. Jan. 23: *Inn of the Sixth Happiness.*

FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston, presents comedies Fri.-Sun. at 8 p.m. Admission $2.50. Jan.19-20: *Fanny.* Jan. 25-27: *Cesar.*

GOETHE INSTITUTE (262-6050), 170 Beacon St., Boston, presents films by Wim Wenders Fridays at 6 and 9 p.m. Admission $1. Jan. 25: "Same Player Shoots Again," "Silver City," "Three American LPs," "Reverse Angle; NYC March '82."

HARVARD-EPWORTH CHURCH, 1555 Mass. Ave., Camb., presents films Thurs. at 7:30 p.m. and Sun. at 4:30 p.m.; donation $2. Jan. 20: *Top Hat.* Jan. 24: *The Strange Woman.* Jan. 27: *Gentlemen Prefer Blondes.*

INTERNATIONAL COMMITTEE AGAINST RACISM (497-0861) presents *The Traitors* Jan. 25 at 7:30 p.m. at Margaret Fuller House, 71 Cherry St., Cambridge. Donation $2.

MUSEUM OF FINE ARTS (267-9300, ext. 306), 465 Huntington Ave., Boston, presents films in Remis Auditorium. Through March 1, films by Mikio Naruse Thursdays and Fridays in Japanese with English subtitles. Admission $3; call 267-9300, ext. 306. Jan. 24: *Three Sisters with Maiden Hearts* at 5:30 p.m., *Nightly Dreams* and *Flunky, Work Hard* at 8 p.m. Jan. 25: *Tsuruhachi and Tsurujiro* at 5:30 p.m., *The Whole Family Works* and *Hideko, the Bus Conductor* at 8 p.m.

MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington, presents "Canals West: The Story of the Development of the American Canal System in the 19th Century" and "The Lewis and Clark Journey" Jan. 20 at 3 p.m. Free.

NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton, presents films Wed. at 7 p.m.; free. Jan. 23: *Nicholas Nickleby.*

THE REAR WINDOW (277-4618) presents films Tuesdays at the **Village Coach House,** 204 Washington St., Brookline Village; Wednesdays at the **Basement Gallery,** 35 Kingston St. Boston; Thursdays at the **Boston Visual Artists Union,** 77 North Washington St.; Fridays and Sundays at the **Brookline Arts Center,** 86 Monmouth St., Brookline; and Saturdays at the **Modern Times Café,** 134 Hampshire St., Cambridge. Admission $3. Jan. 20 at 3 p.m. at Brookline Arts Center: *Nanook of the North.* Jan. 22 at 7:30 p.m. at Village Coach House: *Man of Aran* Jan. 25 at 8 p.m. and Jan. 27 at 7:30 p.m. at Brookline Arts Center, Jan. 26 at 9 p.m. at Modern Times: *Invaders from Mars.*

SOUTH BOSTON BRANCH LIBRARY (268-0180), 646 East Broadway, South Boston, presents films by the Never-Too-Late Group at 2 p.m. Jan. 22: *The Thames.* Jan. 29: *Old Quabbin Valley.* Also, foreign films at 6 p.m., with subtitles. Free. Jan. 24: *Paisan.*

WELLESLEY FREE LIBRARY (235-1610), 530 Washington St., Wellesley, presents "Great Stars in Great Films (and Near Great)." Thurs. at 2 and 7:30 p.m. Free. January is Spencer Tracy month. Jan. 24: *Adam's Rib.*

WEST END BRANCH LIBRARY (523-3957), 151 Cambridge St., Boston, presents free films Tuesdays at 2:30 p.m. and Thursdays at 5 p.m. Jan. 22: *Behind the Screen* and *Unknown Chaplin: 1918-1931.*

WORCESTER SCIENCE CENTER (791-9211), Harrington Way, Worcester, presents movie shorts on space at 12:15 and 2:45 p.m. through Feb. 17. Free with museum admission of $3 adults, $2.25 children. Jan. 26-27: "We Deliver."

"IRRESISTIBLE. A CROWD PLEASER OF THE FIRST ORDER."
—David Ansen, NEWSWEEK

STARMAN

PG DOLBY STEREO

70 MM Six Track Magnetic Stereo

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GENERAL CINEMA CHESTNUT HILL RTE. 9 at HAMMOND ST. 277-2500

SHOWCASE DEDHAM 326-4955 ROUTE 1 at 128

GENERAL CINEMA FRAMINGHAM RTE. 9 SHOPPERS WORLD 235-9020

SACK CINEMA DANVERS 599-3122 at LIBERTY TREE MALL

SHOWCASE WOBURN 933-5330 RT. 128 NEAR 93

SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000

SHOWCASE REVERE 286-1660 C 1 and ROUTE 60

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6 GOLDEN GLOBE AWARDS
Including BEST PICTURE (drama)

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PG

SACK COPLEY PLACE BOSTON 266-1300

ALLSTON CINEMA 214 HARVARD AVE. BOSTON 277-2140

HARVARD SQ. THEATRE 10 CHURCH ST. CAMBRIDGE 864-4580

SACK LEXINGTON 1794 MASS. AVE. 862-3260

CINEMA NEEDHAM 924 Great Plain Ave. 444-6060

W. NEWTON CINEMA 1296 Washington St. RT. 16 964-6060

MOVIES

Cal — 7:15 & 9:20 Sat & Sun Continuous from 1:10

A MILOS FORMAN FILM AMADEUS PG — 8:15 only Sat & Sun 1-3:45-8:15

LES COMPÈRES — One Show at 6:30

The Ploughman's Lunch — 7:20 & 9:30 Sat & Sun from 1:05

THE GODS MUST BE CRAZY — Starts Friday Jan 25th

WEST NEWTON CINEMA 1·2·3 1296 Wash. 964-6060

THE BEST PICTURE OF THE YEAR.
BEST DIRECTOR - DAVID LEAN.
BEST ACTRESS - PEGGY ASHCROFT.
—NATIONAL BOARD OF REVIEW • NEW YORK FILM CRITICS CIRCLE

5 GOLDEN GLOBE AWARD NOMINATIONS INCLUDING BEST PICTURE

ONE OF THE YEAR'S TEN BEST.
—TIME MAGAZINE • Vincent Canby, NEW YORK TIMES
—Rex Reed, NEW YORK POST • Sheila Benson, LOS ANGELES TIMES
—Joel Siegal, ABC-TV, GOOD MORNING AMERICA

A PASSAGE TO INDIA

COLUMBIA PICTURES PRESENTS A JOHN BRABOURNE AND RICHARD GOODWIN PRODUCTION IN ASSOCIATION WITH JOHN HEYMAN AND EDWARD SANDS AND HOME BOX OFFICE, INC. A DAVID LEAN FILM "A PASSAGE TO INDIA" BY E.M. FORSTER

STARRING: PEGGY ASHCROFT JUDY DAVIS JAMES FOX ALEC GUINNESS NIGEL HAVERS AND VICTOR BANERJEE MUSIC BY MAURICE JARRE

SCREENPLAY BY DAVID LEAN PRODUCED BY JOHN BRABOURNE & RICHARD GOODWIN DIRECTED BY DAVID LEAN

PG PARENTAL GUIDANCE SUGGESTED — SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

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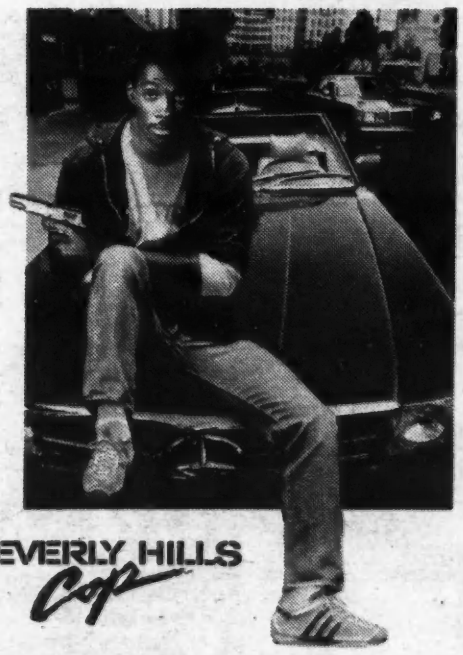
Fri & Sat—1:15, 4:15, 7:20, 10:20
Sun-Thurs—1:30, 5:00, 8:00

CIRCLE CINEMA 399 CHESTNUT HILL AVE. CLEVELAND CIRCLE 566-4040

Group Sales Circle: 566-4766

Sat & Sun—1:00, 4:00, 7:15 10:10
Mon-Thur—1:00 & 8:00
Fri—1:00, 7:15, 10:10

" 'BEVERLY HILLS COP' IS DYNAMITE! It has energy, sass, and punch. Eddie Murphy is terrific."
—Leonard Maltin, ENTERTAINMENT TONIGHT



BEVERLY HILLS Cop

PARAMOUNT PICTURES PRESENTS A DON SIMPSON/JERRY BRUCKHEIMER PRODUCTION IN ASSOCIATION WITH EDDIE MURPHY PRODUCTIONS A MARTIN BREST FILM-EDDIE MURPHY-BEVERLY HILLS COP-SCREENPLAY BY DANIEL PETRIE JR.-STORY BY DANILO BACH AND DANIEL PETRIE JR. PRODUCED BY DON SIMPSON AND JERRY BRUCKHEIMER-DIRECTED BY MARTIN BREST DOLBY STEREO A PARAMOUNT PICTURE

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SHOWCASE WOBURN 933-5330 RT. 128 NEAR 93

SHOWCASE DEDHAM 326-4955 ROUTE 1 at 128

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SHOWCASE REVERE 286-1660 C 1 and ROUTE 60

GENERAL CINEMA CHESTNUT HILL RTE. 9 at HAMMOND ST. 277-2500

GENERAL CINEMA FRAMINGHAM RTE. 9 SHOPPERS WORLD 235-9020

No passes accepted at 57, Danvers and Somerville.

Film strips

compiled by Owen Gleiberman

MOVIE OF THE WEEK: The Falcon and the Snowman (1985). Left-wing espionage with a twist — it really happened. In this true-life thriller, Timothy Hutton plays Christopher Boyce, an affluent California youth who lands a summer job with a company that monitors intelligence-gathering satellites for the CIA. He comes to know some of America's closely guarded secrets, and being a budding leftist he decides to sell his information to the KGB. Sean Penn is Chris's longtime chum, a drug-dealing goofball who gets caught up in the scam purely as a business venture. Based on the book by *New York Times* reporter Robert Lindsey, the movie co-stars Richard Dysart, Pat Hingle, and Lori Singer; John Schlesinger directed. *Opens Friday, January 25, at the Cheri and in the suburbs.*

A

★★★ALEXANDER NEVSKY (1938). Sergei Eisenstein's first sound film is a more conventional, less forceful work than *Potemkin* or *Ivan the Terrible*, but it has its treasures: marvelous sets, a stirring score by Prokofiev, and a splendid battle sequence in which the Russian and German armies take up sabers and shields on a vast plain of ice. Nikolai Cherkassov plays Prince Alexander. *Coolidge Corner.*

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
•	A turkey

Films without ratings have not been viewed as we go to press. We intend no judgment.

•AVENGING ANGEL (1985). The latest trend in Hollywood exploitation is to dress up young women like hookers and then treat them as crusading feminist avengers. In this godawful sequel to the godawful Sunset Strip quickie *Angel*, Molly Stewart, the former straight-A student by day/hooker by night, has grown up. She's now a dedicated pre-law student (hey, and you thought she was a "bad" girl!), but she returns to the streets to find the killer of her savior and guardian, the saintly Lieutenant Andrews. The movie is nothing more than a succession of logy, implausible shootouts with just enough skin thrown in to make voyeurs in the audience feel they didn't get completely ripped off. With Betsy Russell, Rory Calhoun, and Susan Tyrrell; directed by Robert Vincent O'Neil. *Pi Alley, suburbs.*

B

★★★BADLANDS (1974). Terrence Malick's remarkably accomplished first feature is based on the true story of Charlie Starkweather, the teenager whose Midwest killing spree made national headlines in 1958. Of this near-legendary tale Malick has made a spare, taut film whose cool, glassy surface only heightens its horror. Martin Sheen and Sissy Spacek are the protagonists — a pair of lover culprits as chilly and restrained as Penn's Bonnie and Clyde were hot and bothered. *Somerville Theatre.*

★★BEVERLY HILLS COP (1984). In many ways a retread of *48 HRS.*, Eddie Murphy's latest vehicle is a kind of one-man buddy-buddy movie that has the star stalking through ritzy Beverly Hills. He's a wily Detroit cop named Axel Foley, and he's roaming the chic side of town to avenge the killing of an old friend by a respected tycoon art dealer. Murphy, as always, holds the screen with an almost arrogant confidence; audiences may like nothing better than seeing a bunch of his patented blitz-the-white-folks routines strung together. But the film itself lacks the tension of a good suspense thriller — in fact, little in its plot or craft or atmosphere elevates it beyond a mediocre episode of *Baretta*. Martin Brest directed. *Cinema 57, Chestnut Hill, suburbs.*

★★BLACK ORPHEUS (1958). Marcel Camus's pleasant, overrated black version of the Orpheus myth is basically a splashy 90-minute commercial for Rio de Janeiro. The music and colorful photography are quite lovely, but the "exoticism" of the story has dated badly; the Brazilian natives look so blandly contented doing their song-and-dance numbers that the movie often seems a throwback to the days of Hollywood's happy nigras. *Coolidge Corner.*

★★THE BOSTONIANS (1984). Henry James's atypically gritty novel about feminism in 1870s Boston becomes a dry and cautious film. The tormented heroine (played by Vanessa Redgrave) is a fanatic reformer who vies with her chivalrous Southern cousin (Christopher Reeve) for the affections of a beautiful young woman (Madeleine Potter) who is also a phenomenal feminist orator. The filmmaking team of director James Ivory and screenwriter Ruth Prawer Jhabvala are too polite (and inept) to dramatize James's tantalizing ambiguities, and only Vanessa Redgrave escapes their overly refined treatment. With hardly a line in the script to suggest internal struggle, she conveys the self-lacerating horror of a fractured, alienated personality. *Janus Cinema.*

★★BREAKIN' 2 ELECTRIC BOOGALOO (1984). As a street-culture manifesto, the sequel to *Breakin'* may be hokier than a Mr. T anti-drug rap, but it's also one of the few movies around in which everyone on screen seems to be working up a mighty sweat just to give the audience a good time. Set, like its predecessor, in a bubbly, Dr. Pepper-commercial version of Los Angeles, a rainbow-coalition fantasy land in which nobody swears, nobody takes drugs, and teenage boys greet teenage girls with soul-brother handshakes, the movie finds our heroes — a sort of aerobicized version of *The Mod Squad* — running an inner-city youth center known as Miracles. Naturally, they're up against some big bad businessmen who want to tear the place down and put up a shopping mall. Featuring Shabba-Doo, Lucinda Dickey, and the scene-stealing Boogaloo Shrimp, who has a fantastic neo-Fred Astaire dance number in which he breaks and shimmies up walls. Directed by Sam Firstenberg. *Belacon Hill, suburbs.*

★★THE BROTHER FROM ANOTHER PLANET (1984). It's time for John Sayles to decide: does he want to become a serious filmmaker or does he want to go on being the smartest kid in screenwriting class? His latest feature is about a black extraterrestrial who splashes down in New York Harbor and takes up a shaky residence in Harlem. Tall, mute, and peaceful, with a head of closely cropped Rasta braids, the Brother (played by Joe Morton) looks like a tender-hearted version of Mr. Butch, and he fits into the crumbling ghetto community about as easily as a stray puppy — he's an outcast in a world of outcasts. Sayles creates a few intimate moments of the sort you rarely see in mainstream movies, but for too much of *The Brother* his characters speak with the sort of jazzy, Off Off Broadway glibness that's become this writer/director's greatest limitation. *Orson Welles.*

C

CESAR (1936). The last (and nearly three-hour) chapter in Marcel Pagnol's touching trilogy about the tempestuous love affair of Fanny (Orane Demazis) and Marius (Pierre Fresnay), and the only one of the films to have been directed by Pagnol himself. With Raimu. *French Library.*

★★½CHOOSE ME (1984). Jumping off from the Teddy Pendergrass title tune, Alan Rudolph's romantic psychodrama is like a long, sultry jazz riff that's at its best when it works around the edges of dissonance. Keith Carradine is an ex-asylum inmate who gets involved with a bar owner (Lesley Ann Warren) and her new psychologist housemate (Geneviève Bujold), a prim, virginal type who gives advice to the sexlorn on a hot radio talk show. Rudolph's desperate characters seem to have walked in from the soaps, but his actors imbue their mannered roles with shades of unexpected urgency and wit. *Nickelodeon.*

★★★½COMFORT AND JOY (1984). In Bill Forsyth's comedy about a Glasgow radio chat-show host, the writer/director anchors his offbeat Scottish humor to a mock-thriller plot — and suddenly his askew way of looking at the world seems to take more of the world in. The hero, Alan "Dickey" Bird (Bill Paterson), is a genial, sardonic DJ who loses his effervescent

Continued on page 32

Nickelodeon Cinemas

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BEST MOVIE HOUSE IN BOSTON —BOSTON MAGAZINE

WINNER—BEST FOREIGN FILM
New York Film Critics

WINNER—BEST FOREIGN FILM
BEST SUPPORTING ACTRESS
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National Board of Review

A SUNDAY IN THE COUNTRY
1:05, 2:50, 4:35, 6:30, 8:20, 10:15
Late Show Sat 1/19 at 12 mid

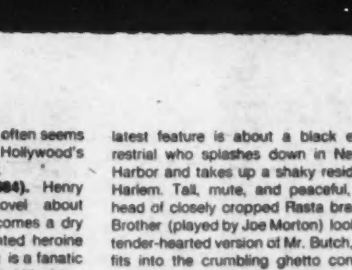
"ONE OF THE YEAR'S TEN BEST" —Henry Sheehan, BOSTON PHOENIX
Choose Me
a serious comedy
Genevieve Bujold · Keith Carradine · Lesley Ann Warren
R
1:00, 3:15, 5:30, 7:50, 9:55
Late Show Sat 1/19 at 11:50

SPECIAL SNEAK PREVIEW
Thursday, Jan 24th
8:00 PM
BLOOD SIMPLE

BEST PICTURE OF THE YEAR.
—National Society of Film Critics

"ONE OF THE YEAR'S 10 BEST."
—Vincent Canby, NEW YORK TIMES
—Roger Ebert, CHICAGO SUN TIMES
—Kenneth Turan, CALIFORNIA MAGAZINE
—Michael Wilmington, LA WEEKLY
—Dennis Cunningham, CBS-TV
—Kathleen Carroll, N.Y. DAILY NEWS
—J. Hoberman, VILLAGE VOICE
—David Edelstein, VILLAGE VOICE
—Michael Dare, LA WEEKLY
—David Sterritt, CHRISTIAN SCIENCE MONITOR

STRANGER THAN PARADISE
R
Harmony Cats Pictures



12:50, 2:35, 4:20, 6:20, 8:10, 10:00
Late Show Sat 1/19 at 11:40

★ ★ ★ ☆
Exhilarating, hypnotic, glorious . . . David Byrne is the most ghoulishly comic and original rock performer of the decade." —Carrie Rickey, Boston Herald
"First-rate, unusually intelligent . . . It's like a Soho version of the James Brown revue." —J. Hoberman, Village Voice
"One of the most exciting concert films ever . . . David Byrne is a star of near maniacal intensity . . . The Talking Heads get down and burn." —David Ansen, Newsweek

STOP MAKING SENSE
A FILM BY JONATHAN DEMME AND TALKING HEADS
Cinecom · ISLAND ALIVE
1:10, 3:00, 4:45, 6:30, 8:15, 10:05
Late Show Sat 1/19 at 11:45
No 8:15 Show Thurs Jan 24

"★★★★ AN ENCHANTED COMEDY" —Carrie Rickey, Boston Herald
REPO MAN
R
A Universal Picture
1:00, 2:40, 4:25, 6:20, 8:30, 10: 20
Late Show Sat 1/19 at 12 mid

Continued from page 31

girlfriend (Eleanor David), falls into a funk, and becomes the mediator in a gang war between rival Italian ice-cream barons. As he begins poking around the unseen nooks and crannies of the city, he learns of the ameliorative effects something as lowly as his radio show can have and experiences an almost Dickensian change of heart. *Copley Place, Janus Cinema.*

★★★★THE CONFORMIST (1971). Bernardo Bertolucci's version of Alberto Moravia's celebrated novel tells the story of Clerici (Jean-Louis Trintignant), a young, passionless Fascist official in '30s Italy who's assigned to murder his former professor and winds up falling for the professor's wife (Dominique Sanda) — who also must die. Bertolucci turns the novel into a baroque melodramatic thriller full of dazzling compositions, ravishing lighting and color, and elliptical plot twists. The effect is to trap the cold-blooded monster in a swirling, impassioned milieu. Trintignant — stiff, suspicious, almost obscenely narcissistic — gives the finest performance of his career. *Coolidge Corner.*

★★THE COTTON CLUB (1984). With its constant counterpoint of music and gunplay and a succession of scenes lasting no longer than a minute and a half, Francis Coppola's $50 million epic about the legendary Harlem nightspot has a lot of impure adulterated zap — it's the first video for '30s jazz. But the story amounts to yet another revamped white-gangster movie peopled with archetypes from early Hollywood. Richard Gere is Dixie Dwyer, an up-and-coming musician who gets hired by the king hood, Dutch Schultz (James Remar), to serve as a paid escort for Schultz's mistress (Diane Lane). Every once in a while you catch inklings of the sociohistorical drama — the Jazz Age *Roots* — the film started out to be. But Coppola just adds one stock situation after another and then compresses everything ruthlessly; it's as though he thought you could get a diamond by squeezing enough charcoal together. With Gregory Hines, Bob Hoskins, Lonette McKee, and Nicolas Cage; screenplay by Coppola and William Kennedy. *Cinema 57, Circle, suburbs.*

D

★DUNE (1984). Director David Lynch has conscientiously tried to retain as much as possible of Frank Herbert's classic sci-fi novel, but the narrative compression he resorts to is lethal: in salvaging the names and faces of *Dune*, he's lost its ideas, its social resonance, even its suspense. What's left is a series of icons for Herbert's readers, lavish tableaux having no meaning independent of the novel. The story focuses on the struggle for power on a barren planet where the mind-altering spice "melange" is produced. Visually, the movie is a bust — opulence made dull; and don't expect more than fleeting glimpses of the talent-heavy supporting cast. With Kyle MacLachlan, Kenneth McMillan, Linda Hunt, and Sting. *Beacon Hill, suburbs.*

E

★★★ERÉNDIRA (1983). Gabriel García Márquez adapted his fanciful comic fable about a domineering matriarch (Irene Papas) who sets up her granddaughter (Claudia Ohana) as an itinerant prostitute, and his voice comes through in the extravagant images and the baroque accumulation of grotesque detail. Ohana plays Eréndira as an impassive beauty who retreats into the solitude of her somnambulism. She's all but eclipsed by Papas, whose Grand Guignol performance as the grandmother is a mesmerizing mixture of lunacy and imperturbability. Directed by Ruy Guerra. *Coolidge Corner.*

F

★★★FANNY (1932). In the second part of Marcel Pagnol's lovely trilogy about the tempestuous love affair of Marius (Pierre Fresnay) and Fanny (Orane Demazis), Marius is off at sea and Fanny, pregnant by Marius, finds a husband with the aid of Marius's father, Cesar (Raimu). Marc Allegret directed. *French Library.*

★THE FLAMINGO KID (1984). Matt Dillon is Jeffrey Willis, a poor kid from Brooklyn who gets a summer job at a Long Island beach club. Richard Crenna is the nouveau-riche car dealer who tempts him away from his plan to enter college with the promise of a job as a salesman; Hector Elizondo is Jeffrey's father, who tries to get the kid not to throw away his future. The film was directed by television producer Garry Marshall, so it's no surprise that it's built like a TV pilot: every subplot, from the beach-club gin games to Jeffrey's summer romance, is treated so mechanically that the movie never comes alive. *Copley Place, Chestnut Hill, suburbs.*

★★★½THE FRENCH CONNECTION (1971). William Friedkin's eerie, jacked-up, nasty-cop-in-New-York drama remains a definitive urban thriller. As Popeye Doyle, Gene Hackman does what amounts to a magnificent vaudeville turn; rattling off obscenities and knocking off minorities, he makes jerkiness mesmerizing. Featuring the justly famous car-vs.-subway chase. With Roy Scheider and Fernando Rey. *Somerville Theatre.*

G

★★½GATE OF HELL (1954). The warrior Morito, a dignified man of action, goes humiliatingly out of control in the throes of his first real passion. His beloved, the Lady Kesa, is already married to a decent and civilized man, and she's repelled by Morito's clumsy intensity, but the rejection only inflames him further. This precise, understated, perhaps overly controlled love tragedy was directed by Teinosuke Kinugasa, who remains virtually unknown in the West except for *Gate of Hell*, which won the Academy Award for Best Foreign Film. With Kasuo Hawegawa and Machiko Kyo. *Brattle.*

★★★★THE GODFATHER (1972). Francis Coppola's sumptuous feast of a film is at once an intricate study of the workings of the Mafia, a passionate tale of family life, and a vast epic about the rituals of Italian-American culture. The Sicilian cult of violence has rarely been so thoroughly explored, and Marlon Brando's portrait of Don Corleone is an indelible image of courtly, venomous power. With splendid performances by Al Pacino, James Caan, Richard Castellano, John Cazale, Diane Keaton, and Robert Duvall. *Somerville Theatre.*

★★★★THE GODFATHER, PART II (1975). Francis Coppola's brooding continuation of the Corleone saga was the first

"THE BEST MOVIE ABOUT YOUNG PEOPLE SINCE 'AMERICAN GRAFFITI.'"
A funny, sensitive, beautifully written movie."
-Jack Mathews, USA TODAY

The Flamingo Kid

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BEST PICTURE (Comedy)
BEST ACTOR (Dudley Moore)

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AMY IRVING
ANN REINKING
Micki was the only woman he ever wanted to marry. Until he met Maude.
Micki & Maude
COLUMBIA PICTURES PG-13

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ONE OF THE YEAR'S TEN BEST!
NATIONAL BOARD OF REVIEW
REX REED—N.Y. POST
ROGER EBERT—CHICAGO SUN TIMES
SHEILA BENSON—LOS ANGELES TIMES
GOLDEN GLOBE NOMINEE FOR BEST FOREIGN FILM
PARIS, TEXAS R 20th Century FOX

SACK CINEMA 1-2-3 C·O·P·L·E·Y·P·L·A·C·E 266-1300
10:45, 1:30, 4:30, 7:30, 10:05
No 10:45am Show Sunday
HARVARD SQ. THEATER 10 CHURCH ST. CAMBRIDGE 864-4580
12:00, 2:30, 5:10, 8:00

'COTTON CLUB' DAZZLES THE NATION!

GOLDEN GLOBE NOMINEE
BEST PICTURE (Drama)
BEST DIRECTOR (Francis Coppola)
ONE OF THE YEAR'S TEN BEST:
AT THE MOVIES—Ebert/Siskel
ASSOCIATED PRESS—Bob Thomas
LOS ANGELES TIMES—Sheila Benson
The COTTON CLUB R
RICHARD GERE · GREGORY HINES · DIANE LANE · LONETTE McKEE
Directed by FRANCIS COPPOLA
DOLBY STEREO ZOETROPE STUDIOS An ORION PICTURES Release

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SACK CINEMA CITY DANVERS 593-2100 EXIT 24 OFF RT. 128 | SACK CINEMA NATICK 237-5840 ROUTE 9 OPP. SHOPPERS' WLD. | SHOWCASE DEDHAM 326-4955 ROUTE 1 at 128 | SACK SOMERVILLE AT ASSEMBLY SQUARE 628-7000

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STOP MAKING SENSE
BY JONATHAN DEMME AND TALKING HEADS
Cinecom ISLAND ALIVE

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NICKELODEON 606 Comm. Ave., Boston 424-1500
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Late Show Sat 1/19 at 11:45
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2:45, 7:30, 12 Mid

movie in decades to demonstrate the vast creative (as well as commercial) potential in sequels. Coppola depicts the origins of the American Mafia in Sicily and New York, with Robert De Niro (in his most heroic performance) as the striving young Vito Corleone. At the same time, we watch his son Michael (Al Pacino) play out Don Vito's tragic legacy. Moody and cadaverous, Pacino creates a galvanizing portrait of a man despoiled by his own criminal empire. *Somerville Theatre.*

★★THE GODS MUST BE CRAZY (1984). In this anthropological comedy from South Africa, the leader of a Bushman tribe stumbles upon a Coke bottle, sees it as a gift from the gods, and takes it back to his clan — only to discover that the mysterious glass object brings more trouble than good. He makes a pilgrimage to throw the bottle off the edge of the world, and the journey leads to his increasingly madcap encounters with representatives of Western civilization. Veteran director Jamie Uys is adept at broad slapstick, but his film evinces a patronizing attitude toward its black characters, turning them all into noble savages or buffoonish bandits. *Copley Place, West Newton.*

H

★★★½HAMLET (1948). Laurence Olivier opts for the pat Freudian interpretation, but his smoky, atmospheric version of the Shakespeare tragedy is still marvelous theater, distinguished by fine (and often eccentric) performances by Basil Sydney, Jean Simmons, and Olivier himself as the doomed Dane. *Boston Public Library.*

I

★★IMPROPER CONDUCT (1984). A provocative documentary that veers from eloquent testimony about the oppression of homosexuals in Castro's Cuba to clumsy broadsides against the entire Cuban revolution. Beginning in the late '60s, homosexual men were arrested by Castro and held in UMAP work camps — glorified prisons where so-called antisocial elements were sentenced to hard labor in the hope that they would "straighten out." The men, now for the most part in seemingly comfortable exile, offer harrowing tales of Cuban homophobia, arbitrary arrest, and clownish reform attempts. But as more figures from the arts and politics (including Susan Sontag) and fewer gay victims appear in the film, the issues get clouded by a lot of theoretical mumbo-jumbo about the macho sensibility of Castro's regime. Directed by Nestor Almendros and Orlando Jiménez-Leal. *Copley Place.*

★★★INVADERS FROM MARS (1953). A sweet, schmaltzy, at times terrifying sci-fi movie about how the Martians land and turn all the grown-ups into zombies, while a little boy — an obvious precursor to Cary Guffey in *Close Encounters* — looks on. Directed by William Cameron Menzies, and featuring Helena Carter, Arthur Franz, and Leif Erickson. *Rear Window at the Modern Times Café.*

★★★★IVAN THE TERRIBLE, PART I (1945). Castles with dark, twisty corridors, characters who grimace and shift their eyes like overgrown puppets, brooding, mystical music by Prokofiev — the first half of Sergei Eisenstein's two-part black-and-white film turns the life of the famous Russian czar into a gothic Shakespearean nightmare, a story so slow and deliberate that the action might be taking place underwater. Yet if one gives this oddball epic a chance, it can be a tantalizing experience. Eisenstein's images have a larger-than-life grandeur, and Nikolai Cherkasov turns Ivan into a splendid icon of ambition and despair. *Coolidge Corner.*

J

★JOHNNY DANGEROUSLY (1984). Using virtually any '30s James Cagney picture as their model, the makers of this lackluster gangster-movie parody vacillate between faithfully following the originals and tossing off rapid-fire conceptual gags à la *Airplane.* There are amusing moments, but ultimately the film is stranded by its comic indecision. Michael Keaton does a mild Cagney impersonation in the title role; though he looks the part, he lacks the screen stature to play a gentleman hood. With Joe Piscopo and Marilu Henner; directed by Amy Heckerling. *Charles, Chestnut Hill, suburbs.*

K

★★★THE KILLING FIELDS (1984). This movie is based on *New York Times* reporter Sydney Schanberg's account of his effort to locate his Cambodian assistant, Dith Pran, after leaving Pran behind in 1975, when the Khmer Rouge took over. The film is at its flimsiest and most sentimental in depicting the friendship of the two journalists, and it hardly presents a coherent picture of the political tumult in Cambodia. Yet its emotional power is overwhelming. First-time director Roland Joffé evokes a feeling of Doomsday dislocation created by the collision of communism and capitalism in an alien climate, and his surging, jolting style makes us not-so-innocent bystanders in the cruel disruption of a nation. With Sam Waterston and Dr. Haing S. Ngor. *Paris, Harvard Square, Circle, suburbs.*

★★★★KING LEAR (1983). A monumental Russian version of Shakespeare's tragedy. Director Grigori Kozintsev has reshaped the play as a story of the humane education of a monarch and the disintegration of the impersonal political order he has founded. The Bard's brooding, primitive Celtic setting is transformed into a softer, aged, decaying landscape, and great crowds now flood virtually every scene. The nameless faces are what give this *Lear* its stunning scope, as watchful eyes collect at the corner of the frame to take in each new horror, and to help clarify Lear's private woe. This is no crude Marxist rewrite, but it is a rereading of Shakespeare in the spirit of Tolstoy, and as such the face of *Lear* appears more recognizable — and more harrowing — than ever before. With Yuri Yarvet and Valentina Shendrikova; the score is by Shostakovich. *Coolidge Corner.*

L

★★★THE LONG GOOD FRIDAY (1981). A volatile English thriller that seethes with lowlife energy — though the storytelling gets a bit clotted. The protagonist, Harold Shand, is a London underworld kingpin whose empire is being systematically destroyed by a mysterious enemy. As played by Bob Hoskins, Harold is a memorable screen gangster — a sawed-off cockney dynamo who's more little Caesar than godfather. Directed by John Mackenzie. *Somerville Theatre.*

M

★★★½MAGIC MOVIES X (1984). Off the Wall's annual spotlight of the year's animation, and an especially vigorous show. "Augusta Makes Herself Beautiful," from Hungary, is a wild dressing-room fantasy replete with sour cream, paprika, and zits. From Russia's Edward Nazarov comes a wry entomological odyssey entitled "Adventures of an Ant," about a crippled ant warrior's journey home. Plus the Oscar-winning "Sundae in New York" and a pair of jewels from the Orient: Hu Jinquing's "Snipe-Clam Grapple," a spare and bittersweet nature poem; and Osamu Tezuka's "Jumping," an irresistible globe-hopping-pogo-stick comedy with an airy bounce of cynicism. *Off the Wall.*

★★★★MAN OF ARAN (1934). Robert Flaherty spent two years on the island of Aran Mór to create this superb documentary about the everyday lives of the local fisherman. As always, Flaherty takes pains to "re-create" (*i.e.*, stage) certain activities, including a shark-hunting voyage the likes of which the fishermen hadn't engaged in for 100 years. But the result is still an unforgettable portrait of man against the elements. *Rear Window at the Village Coach House.*

★★½MICKI & MAUDE (1984). It resembles an old-fashioned screwball comedy, but there's a lot that's new and piquant in Blake Edwards's minor-key romance about the plight of a bigamist (Dudley Moore, more spontaneous than smug for a change) whose two wives are having babies at the same time. Moore is the first film father in a long while whose love for children overcomes his sexual urges. But though Edwards gives his hero a rather harsh look under the microscope, the film would have been better if the director had forced him to face the consequences of his dishonesty and cowardice. Featuring a hilarious slapstick climax in the delivery room. With Ann Reinking and Amy Irving. *Copley Place, suburbs.*

★★★★THE MIRACLE OF MORGAN'S CREEK (1944). One of Preston Sturges's chronic contributions to the war effort, this giddy whirlwind of a comedy relates the tale of poor Betty Hutton, a small-town girl who gets sozzled at a rowdy GI party, finds herself pregnant, and then can't remember who the papa-to-be is (though she thinks his name is Ratskywatsky). Sturges's wildest, most madcap film, and one of his most satisfying. *Coolidge Corner.*

MY NAME IS IVAN (1962). In this rarely seen film by the Russian director Andrei Tarkovsky (*Andrei Roublev*), a young boy is employed as a military-intelligence scout during World War II. *Coolidge Corner.*

N

★★★★HANOOK OF THE NORTH (1922). Robert Flaherty was the D.W. Griffith of documentaries, and his pioneering look at Eskimos of Northern Ungava remains thrilling. Flaherty didn't shy away from "directing" the action to reveal character and heighten drama. His movie draws you into the daily lives of the Eskimos — the seal hunts, the interplay at a trading post, the building of an igloo — with a style more novelistic than the raw realism of cinéma-vérité. *Rear Window at the Brookline Arts Center.*

NICARAGUA: REPORT FROM THE FRONT (1984). A documentary featuring interviews with key members from the Sandinista government and from the opposition. Directed by Thomas Sigel and Deborah Shaffer. *Copley Place.*

A NIGHTMARE ON ELM STREET (1984). Wes Craven's acclaimed horror film about a killer of teenagers on the loose, and about nightmares that come true as they're being dreamed. With John Saxon and Ronee Blakley. *Fi Alley, Academy, suburbs.*

P

★★PARIS, TEXAS (1984). Wim Wenders's down-home soap opera doesn't quite work, yet it evinces a peculiar, deadpan passion — the passion of an intellectual filmmaker who regards the mechanics of storytelling as the highest form of magic. Harry Dean Stanton is Travis, a laconic drifter who suffered a nasty breakup with his wife (Nastassja Kinski) and has now mysteriously reappeared. He is reunited with his young son (Hunter Carson), who's been raised by Travis's brother (Dean Stockwell) and sister-in-law (Aurore Clement), and the two of them set off for Houston to cement the family bonds once again. The big, revelatory monologues screenwriter Sam Shepard has provided for Stanton and Kinski are stock domestic-guilt-and-jealousy numbers, but what's impressive is how long Wenders keeps us engrossed in Travis's low-octane odyssey. Photographed by the brilliant Robby Müller. *Copley Place, Harvard Square.*

★★★THE PLOUGHMAN'S LUNCH (1984). A sophisticated and cutting inquiry into the lives of British yuppie journalists, the new wave of poseurs and "pseuds" who are clawing their way up the ladder in Thatcher's England. The protagonist, James (Jonathan Pryce), is a peak paragon who edges uncomfortably around anything that recalls his working-class

Continued on page 34

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THE GODS MUST BE CRAZY

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Starts Friday, January 25th

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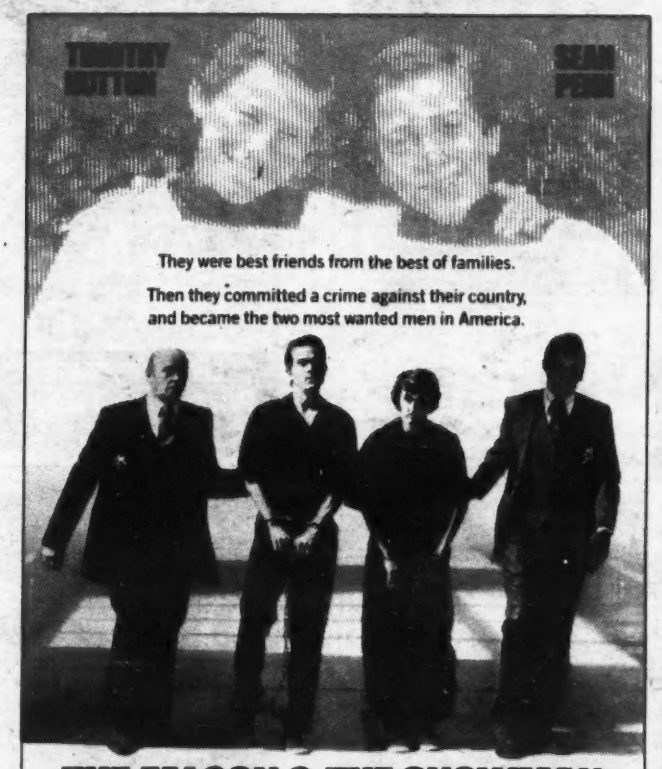

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STARTS FRIDAY, JANUARY 25th

SACK CHERI 1-2-3 30 DALTON OPP. SHERATON BOSTON 536-2870
SACK CINEMA NATICK 237-3640 ROUTE 9 OPP. SHOPPERS' WLD.
SHOWCASE WOBURN 933-5330 RT. 128 NEAR 93
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CIRCLE CINEMA 399 CHESTNUT HILL AVE. CLEVELAND CIRCLE 566-4040
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THE BRATTLE THEATRE
40 Brattle St Camb 876-4226
January 24 through February 14

A FINE ROMANCE

January 24/Thu.
SEVENTH HEAVEN
at 5:40, 10:00. (1927) dir. Frank Borzage. With Janet Gaynor, Charles Farrell.
SUNRISE
at 3:30, 8:00. (1927) dir. F.W. Murnau. With Janet Gaynor, George O'Brien.

January 25-26/Fri.Sat.
NOTORIOUS
at 2:15, 6:00, 9:55. (1946) dir. Alfred Hitchcock. With Cary Grant, Ingrid Bergman.
HISTORY IS MADE AT NIGHT
at 4:10, 8:00 (1937) dir. Frank Borzage. With Jean Arthur, Charles Boyer.

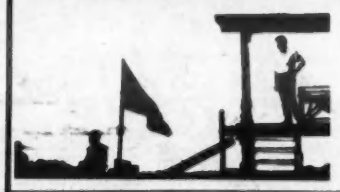
January 27-28/Sun.Mon.
SWING TIME
at 2:30, 6:00, 9:30 (1936) dir. George Stevens. With Fred Astaire, Ginger Rogers, Eric Blore.
A MAN'S CASTLE
at 4:30, 8:00. (1933) dir. Frank Borzage. With Spencer Tracy, Loretta Young.

January 29/Tue.
THE EARRINGS OF MADAME DE. . .
at 4:50, 7:45, 10:30. (1953) dir. Max Ophuls. With Danielle Darrieux, Charles Boyer.
A DAY IN THE COUNTRY
at 4:00, 6:50, 9:45. (1937) dir. Jean Renoir. With Gabriello, Jeanne Marken.

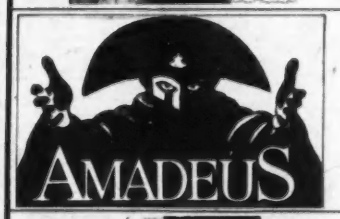
January 30/Wed.
A PLACE IN THE SUN
at 3:30, 8:00. (1951) dir. George Stevens. With Elizabeth Taylor, Montgomery Clift.
SPLENDOR IN THE GRASS
at 5:45, 10:15. (1961) dir. Elia Kazan. With Warren Beatty, Natalie Wood.

THE JANUS CINEMA
THE BOSTONIANS 5:30, 7:40 Sat., Sun., Mats. 1:15
—SEPARATE ADMISSION—
Comfort and Joy 3:30, 9:45 Last Days!
COMING FEB. 8 MRS. SOFFEL

HARVARD SQUARE THEATRE
1-2-3


THE KILLING FIELDS
1:00 4:00 7:30 10:15

PARIS, TEXAS
12:00 2:30 5:10 8:00



AMADEUS
12:00 4:30 9:15
(In Dolby Stereo)

STOP MAKING SENSE
(with Talking Heads)
2:45 7:30 12:00 (mid)
(In Dolby Stereo)

Starts Friday, Feb. 1
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Rocky Horror Picture Show (with live revue) (12:30)
Stop Making Sense (12:00)
Buckaroo Banzai (11:00)
Added shows every night Sunday, Jan. 20 thru Thurs., Jan. 24
Stop Making Sense (Mid.)
Buckaroo Banzai (11:00)

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Continued from page 33

heritage. While researching a revisionist history of the Suez crisis, he becomes entangled in a romantic triangle with his buddy (Tim Curry) and the buddy's old school chum (Charlie Dore); the film draws parallels between public and private opportunism that, though sometimes strained, lend the story considerable resonance. Directed by Richard Eyre. *West Newton.*

★**PROTOCOL (1984).** Goldie Hawn as a Washington cocktail waitress who saves a visiting Arab potentate from an assassin's gun (his bullet ends up in her behind) and becomes a national hero. This latest vehicle for Hawn's hyperactive dizziness wants to be a kind of *Ms. Smith Goes to Washington*, but it's a woefully unfunny comedy that condescends to everyone on screen. The US government ends up duping Hawn by using her as bait in a scheme to build a military base in a remote Arab kingdom. Hawn, unfortunately, has grown past this sort of lovable-bunny role, and the filmmakers let her IQ zoom up and down at the drop of a gag. As a daffy Islamic guru, Andre Gregory excavates the lower depths of ethnic humor — he's like a bad party-joke imitation of Richard Libertini imitating Alec Guinness. With Chris Sarandon and Richard Romanus; directed by Herbert Ross. *Cheri, Chestnut Hill, suburbs.*

R

★★★★**RIO BRAVO (1959).** One of the great Howard Hawks Westerns, though it lacks the sheer physical splendor of, say, *Red River*. This is a highly theatrical entertainment in which a number of genial performers, including John Wayne (at his most charming), Dean Martin, Walter Brennan, Angie Dickinson, and a surprisingly palatable Ricky Nelson, get a chance to strut their best stuff. The five team up because they're the only people in town who want to see a certain well-connected killer stay behind bars. *Brattle.*

★½**THE RIVER (1984).** Mel Gibson and Sissy Spacek are Tom and Mae Garvey, a Tennessee farm couple struggling against the usual traumas: threats of foreclosure, double-dealing company agents, a river that overflows twice a year and turns their precious acreage into a giant sliding mud puddle. Grandiose and "mythic" from its opening scene, this is the first of the Reagan-era country movies that's bogus to the core — indeed, its creators must have spent their preproduction time gorging themselves on '40s Dust Bowl movies and reruns of *The Big Valley*. The Garveys appear to be sitting on the most disastrous plot of land on God's earth, but they won't budge. How could they? These storybook farmers represent Hollywood's corniest, most synthetic idea of what a land-working couple should be; they exist for no purpose but to keep ploughin' away the mud and holdin' onto the noble spirit of the heartland. With Scott Glenn; directed by Mark Rydell. *Copley Place, Circle, suburbs.*

ROMEO AND JULIET (1954). The legendary Bolshoi Ballet production, with Galina Ulanova and Yuri Zhdanov. *Coolidge Corner.*

S

★★★**SHOOT THE PIANO PLAYER (1960).** François Truffaut's exuberant, tragic second film seems cruder today than it did in 1960, but it retains its fresh viewpoint. Charles Aznavour is charming as the former concert pianist hounded by a pack of gangsters who are no less dangerous for all their bumbling. A ticklish, surprising, and extremely energetic movie. With Nicole Berger. *Coolidge Corner.*

★★★**A SOLDIER'S STORY (1984).** As a whodunit, Charles Fuller's play about the murder of a black sergeant on a Louisiana Army base in 1944 is hardly a model of suspense, but it succeeds as a sophisticated inquest into the nature of black self-loathing. Howard E. Rollins gives a sly, stoic performance as Captain Davenport, a kind of proto-yuppie black lawyer dispatched from Washington to investigate the murder of Sergeant Waters, an authoritarian go-getter whose gnarled psyche comes to eclipse the identity of his killer as a subject of interest. It's the contrast between Davenport and Waters — their different ways of coping with white condescension — that maintains the movie's excitement, even as its mystery dribbles away. Norman Jewison directed. *Orson Welles, Academy.*

★★½**STARMAN (1984).** John Carpenter's romantic sci-fi adventure is an above-average crowd pleaser — it may fit into the current wave of nice-guys-from-outer-space films, but the director invests his tale with an unusual tone of melancholy. The Starman (Jeff Bridges) is a visitor from a distant planet who's answering the invitation we sent into space in 1977 with Voyager II. Entering the house of a beautiful young widow (Karen Allen), he assumes the form of her late husband, and the two then set out for the Arizona desert, where the Starman is to rendezvous with a ship from his planet. Carpenter has created a beautiful cross-country panorama for this modern-day road movie. And Bridges is wonderful as the robotic extraterrestrial who gradually picks up the habits — and emotions — of the human race. With Charles Martin Smith. *Cheri, Chestnut Hill, suburbs.*

★★★★**STOP MAKING SENSE (1984).** With the possible exception of *Woodstock*, no concert film has ever conducted the electricity of live rock as powerfully as Jonathan Demme's Talking Heads documentary. From the opening scene, in which David Byrne delivers a guitar-and-rhythm-box rendition of "Psycho Killer," the Heads perform with an inspired amalgam of artistry and gimmickry. And the film itself has a freedom and a sense of fun that bubbles up through the band's prismatic complexity. Demme moves his cameras invisibly to the rhythms of each number, and his attentiveness to Talking Heads both as individuals and as a kind of post-new-wave musical family makes this one rockumentary that's far greater than the sum of its songs. *Nickelodeon, Harvard Square.*

★★½**STRANGER THAN PARADISE (1984).** Independent writer/director Jim Jarmusch eavesdrops on the lives of three listless, apathetic souls who don't have much to talk about, and he keeps us thoroughly entertained. The characters are a monosyllabic hipster (John Lurie); his teenage Hungarian cousin (Eszter Belint), who's just getting acquainted with the US; and a goofy best friend (Richard Edson). When the characters actually bother to talk to one another, the film hits moments of observational-comedy heaven — it's like a *My Dinner with Andre* for the post-punk generation. But it would have been more satisfying if Jarmusch had dipped beneath the banality he captures so perfectly and let us know what's going on inside the heads of his deadbeat heroes. For all its low-key enjoyability, this may be the first film to make nihilism cute, or to turn indifferent, punked-out characters into "little people." *Nickelodeon.*

THE STRANGE WOMAN (1946). Hedy Lamarr plays a man killer on the loose in this Edgar G. Ulmer thriller. With George Sanders and Gene Lockhart. *Harvard-Epworth Church.*

★★★**STRAY DOG (1949).** One of Akira Kurosawa's gritty films about life in postwar Japan, this is a psychological detective thriller that veers toward social criticism. Toshiro Mifune is a young Tokyo policeman whose search for his stolen pistol brings him face to face with victims of economic hardship. As his search grows more desperate, he finds himself identifying with the thief. *Brattle.*

★★★★**SUNRISE (1927).** F.W. Murnau's gorgeous melodrama was a financial flop, but it's a masterpiece. Directed in the fluid, elaborate German Expressionist manner, it's about a happily married villager (George O'Brien) who is seduced by a conniving city girl (Margaret Livingston) into trying to drown his devoted wife (the heartbreakingly beautiful Janet Gaynor). Exquisite photography by Charles Rosher and Karl Strusse. *Brattle.*

T

THAT'S DANCING (1985). A *That's Entertainment*-style compilation of some of Hollywood's most famous dance scenes, from *42nd Street* to *Flashdance*. Directed by Jack Haley Jr. *Charles, Circle, suburbs.*

★★★★**TOP HAT (1935).** Astaire and Rogers at their zesty, scintillating best. Fred falls for Ginger while tap-dancing in Edward Everett Horton's hotel room, and the two shuffle off to Venice, where things get very giddy. Irving Berlin's score is one of his loveliest, boasting "Cheek to Cheek," "Isn't it a Lovely Day," and the justly famous title number. Mark Sandrich directed. *Harvard-Epworth Church.*

★★**2010 (1984).** The sequel to *2001: A Space Odyssey* is a crisp, handsomely photographed entertainment that's meant to serve as a kind of Cliff's Notes to Stanley Kubrick's enigmatic 1968 classic. Writer/director/photographer Peter Hyams moves the story along at warp-drive speed, and he lets the revelations come out bit by bit, so we always feel we're on the verge of something incandescent. But when a movie keeps promising awe, it had better provide some, and *2010*'s big climax has all the cosmic zap of a TV station's late-night evangelical sign-off. Hyams comes close to rekindling the fascination of *2001* only in a section that might be called "The Vindication of HAL"; it features, as before, the voice of Douglas Rain — a voice of such pop-mythic perfection that it deserves its own tape-recorded representative in the Smithsonian. With Roy Scheider, John Lithgow, and Bob Balaban. *Charles, suburbs.*

U

★★★½**UNFAITHFULLY YOURS (1948).** In Preston Sturges's last great comedy, Rex Harrison elegantly portrays an orchestra conductor who suspects his wife of infidelity and plots revenge against her — as he conducts a magnificent concert. The movie is a series of fantasy setpieces: murder during Rossini, separation during Wagner, and suicide during Tchaikovsky. Not as perfectly paced as vintage Sturges, it boasts a screamingly funny final third in which a suddenly bumbling Harrison attempts to wreak the vengeance he's heretofore only dreamed of. *Coolidge Corner.*

★★★★**AN UNFINISHED PIECE FOR PLAYER PIANO (1977).** Adapting Chekhov's first full-length published play, an obscure work entitled *Platonov*, the Russian director Nikita Mikhalkov created this sublime, exuberant comedy of manners. The story is simple: a dozen related characters gather for a 24-hour visit at a plush country estate, and by the time the day is over, we know everything about them. But Mikhalkov gives us a double vantage, very much the way Robert Altman does; we see the characters as they see themselves, and also as others see them. And so what seems at first a broad comedy of human foibles becomes something deeper, a film with a disarming appreciation of how people behave under desperate circumstances. *Coolidge Corner.*

W

WHEN THE MOUNTAINS TREMBLE (1984). Documentary footage and historical re-creations are used to tell the story of a Guatemalan Indian woman who becomes a leader of her people. Directed by Pamela Yates and Thomas Sigel. *Copley Place.*

★★★½**WHO'LL STOP THE RAIN (1978).** This crackling thriller, based on Robert Stone's *Dog Soldiers*, is the rare adventure film with depth, artistry, and even a metaphorical subtext. The chase begins in Vietnam, where Ray Hicks (Nick Nolte) agrees to smuggle some heroin to the US as a favor to his old pal (Michael Moriarty), a timid journalist whose morality has become a casualty of the war. Director Karel Reisz conjures up a dread-ridden atmosphere, but the film's biggest asset is Nolte's brilliant performance. With Tuesday Weld. *Coolidge Corner, Somerville Theatre.*

★★★**WINCHESTER '73 (1950).** A fine Western, directed by Anthony Mann, in which James Stewart tracks down his prize new Winchester rifle — and the villain who stole it. The movie is a little obvious about the neat circle formed as the gun changes hands, but it's beautifully shot, and there's a fantastic final shoot-out. With Shelley Winters, Dan Duryea, Rock Hudson, and Tony Curtis. *Brattle.*

★★★**WUTHERING HEIGHTS (1954).** Luis Buñuel and the Emily Brontë classic make a better match than you might think, as Buñuel transforms the book into a lurid Catholic psychodrama of guilt and revenge. The setting has been shifted from Brontë's Yorkshire wilds to the sunny, dusty Mexico of a hundred Westerns, and the director introduces a note of crackling sarcasm into the story. Worth seeing just for the spectacularly audacious climax. With Jorge Mistral and Irasema Dilian. *Brattle.*

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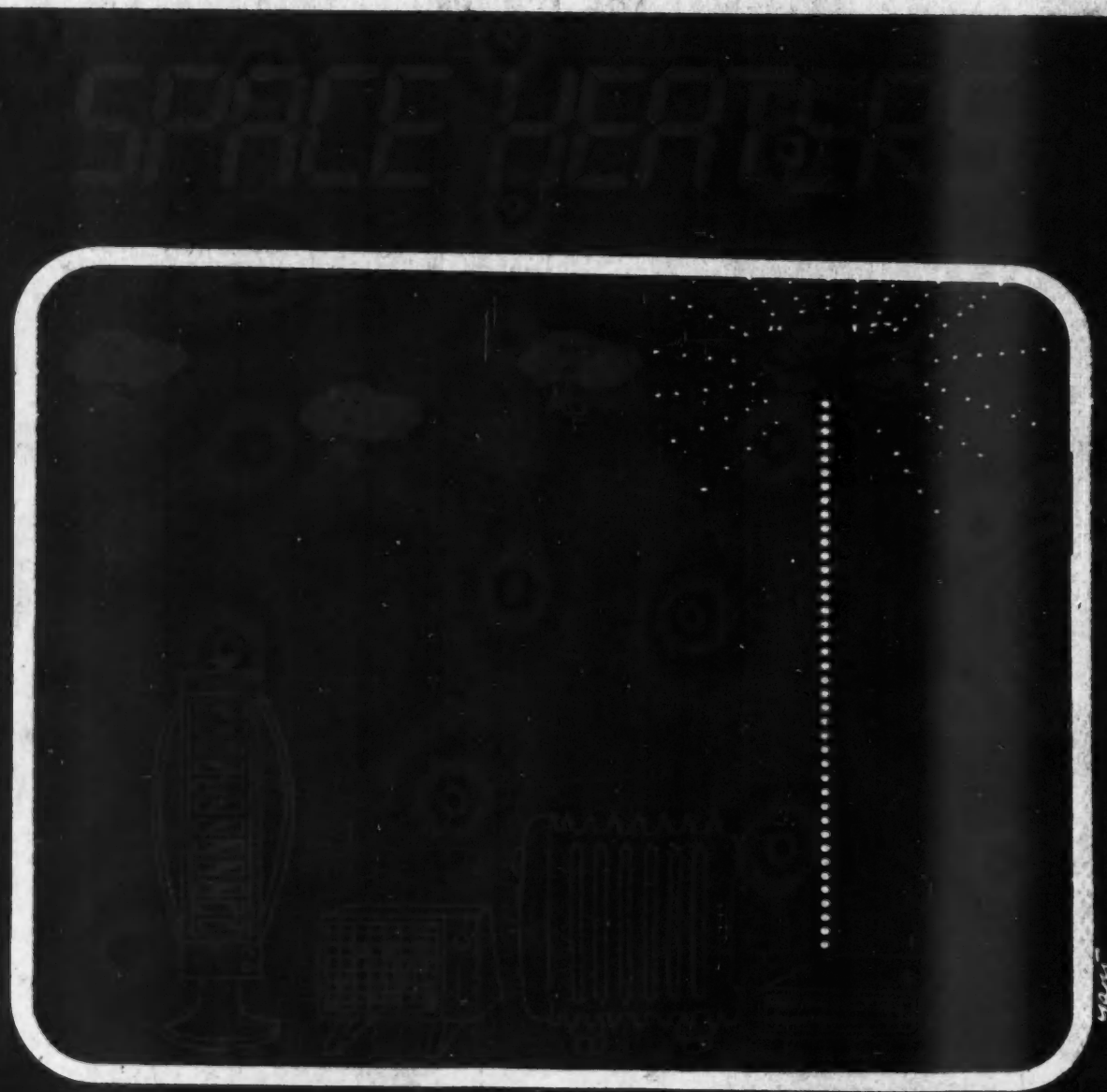

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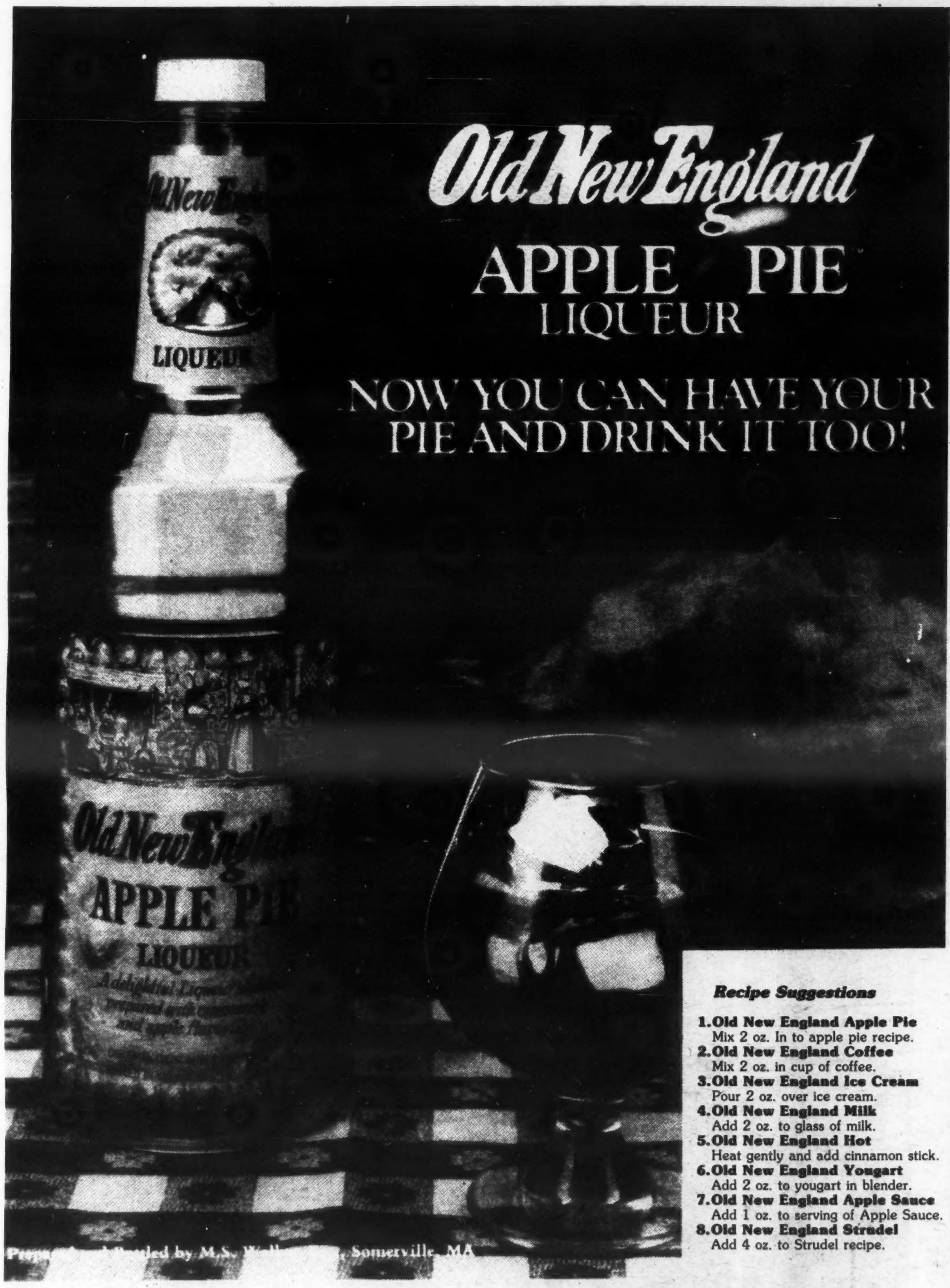

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1. **Old New England Apple Pie**
   Mix 2 oz. In to apple pie recipe.
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   Mix 2 oz. in cup of coffee.
3. **Old New England Ice Cream**
   Pour 2 oz. over ice cream.
4. **Old New England Milk**
   Add 2 oz. to glass of milk.
5. **Old New England Hot**
   Heat gently and add cinnamon stick.
6. **Old New England Yougart**
   Add 2 oz. to yougart in blender.
7. **Old New England Apple Sauce**
   Add 1 oz. to serving of Apple Sauce.
8. **Old New England Strudel**
   Add 4 oz. to Strudel recipe.

COME CELEBRATE WINTER AT THE HARVARD SQUARE WINTERFEST

Harvard Square is in the midst of preparing for its first annual Winterfest the weekend of January 26-27, 1985. Weather-permitting, Harvard Square will become an overnight winter wonderland of snow and ice sculptures, outdoor skating rink, children's snowmen, January sales, cross-country ski school, New England craft demonstrations, giant apple pie giveaway, an old-fashioned parade, and fun for everyone.

Winterfest celebrates the arrival of winter by decorating the Square with professional ice sculptures and by inviting all student and amateur teams to participate in our snow sculpture contest. The contest, which will be judged on Sunday afternoon, January 27, at 3 PM on the Common, involves members of the local business community as well as institutions such as the Cambridge Center for Adult Education, the Cambridge Family YMCA, and Harvard University.

Our mini-parade is scheduled to assemble in the park outside of Harvard's John F. Kennedy School of Government at 12:30 PM on Saturday, January 26. The parade route then winds through the Square up JFK Street to Mt. Auburn as far as Putnam Square, turning left on Mass. Ave., and returning to circle the Cambridge Common, finishing at the ice skating rink near the main entrance.

Participating in the parade are: City of Cambridge officials Mayor Leonard J. Russell and Chief of Police Anthony S. Paolillo; local marching bands; a color guard of Cambridge Auxilliary Police; a Cambridge Fire engine; a carriage transporting Sleeping Beauty and her Prince Charming to promote the Valentine's Day premiere of the Boston Ballet production of "Sleeping Beauty," "Beep" the Clown's Winter Sport, puppets courtesy of RSVP Functions with Flair, the antique red truck from Vintage Wine Bar & Restaurant, and various athletic teams. Others are welcome to jump on the bandwagon if they notify the Harvard Business Association at 491-3434 in advance.

When the parade ends at approximately 2:00 PM on the Common, M.S. Walker, Inc. of Somerville will give away pieces of a 500-pound apple pie to promote its new cordial, "Old New England Apple Pie Liqueur," whose slogan is "Now you can have your pie and drink it, too." The pie is baked by Montillio's Pastry Shops and Restaurants of Massachusetts located in Quincy that recently broke the Guinness Book of World Records by baking a 7,000-pound apple pie for Veteran's Day, 1984, on the Boston Commmon.

The ice skating rink on the Common is open to the public all day Saturday and Sunday. Skate rentals are provided by Charles River Outdoor Skate Company at reduced rates of $2.00 per hour and $5.00 per day. Concessions offering hot chocolate, coffee, and pastries will operate nearby to warm skaters and skiers on the Cambridge Common.

WFNX, Rock the Boat Radio, 101.7 FM will broadcast a live remote in Harvard Square, opposite Dickson's Hardware on Brattle Street. Several WFNX personalities will drop by during the broadcast, Saturday afternoon between 1 and 4 pm.

Elsewhere in Harvard Square, Winterfest sports and activities invite visitors to enjoy a warm welcome at the new Charles Hotel, to view craft demonstrations at the Cambridge Center of Adult Education, to take advantage of fabulous January sales, to browse in the shops and bookstores, and to inspect the professional and amateur sculptures made of ice and available snow.

The Harvard Square Business Association gratefully acknowledges those who have generously supported our first annual Winterfest. The long list includes: the Boston Ballet, the *Boston Phoenix*, *Boston* Magazine's Restaurant Guide, Brookline Ice & Coal Company, Cambridge Center for Adult Education, Cambridge Family Y, the City of Cambridge, Coolidge Bank & Trust Company, the Harvard *Crimson*, the *Harvard Gazette*, Harvard University, Samweye Enterprises, Sheraton Commander, the *Square Deal*, Vintage Wine Bar & Restaurant, M.S. Walker, Inc., of Somerville, Waterville Valley Touring School, WFNX 101.7 and a hard-working and enthusiastic Special Events committee chaired by Harvard Square Business Association Director Richard Diamond of the Cambridge Wine Center at 14 Eliot Street in Harvard Square.

Make plans now to celebrate winter at the first annual Winterfest in Harvard Square all day on Saturday and Sunday, January 26-27, 1985. (We will only postpone the weekend activities of the Winterfest to our alternate slush dates the following weekend, February 2-3, if Old Man Winter fails to cooperate with freezing weather.)

Editorial by Sally Alcorn, Executive Director, Harvard Square Business Association

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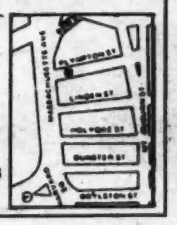

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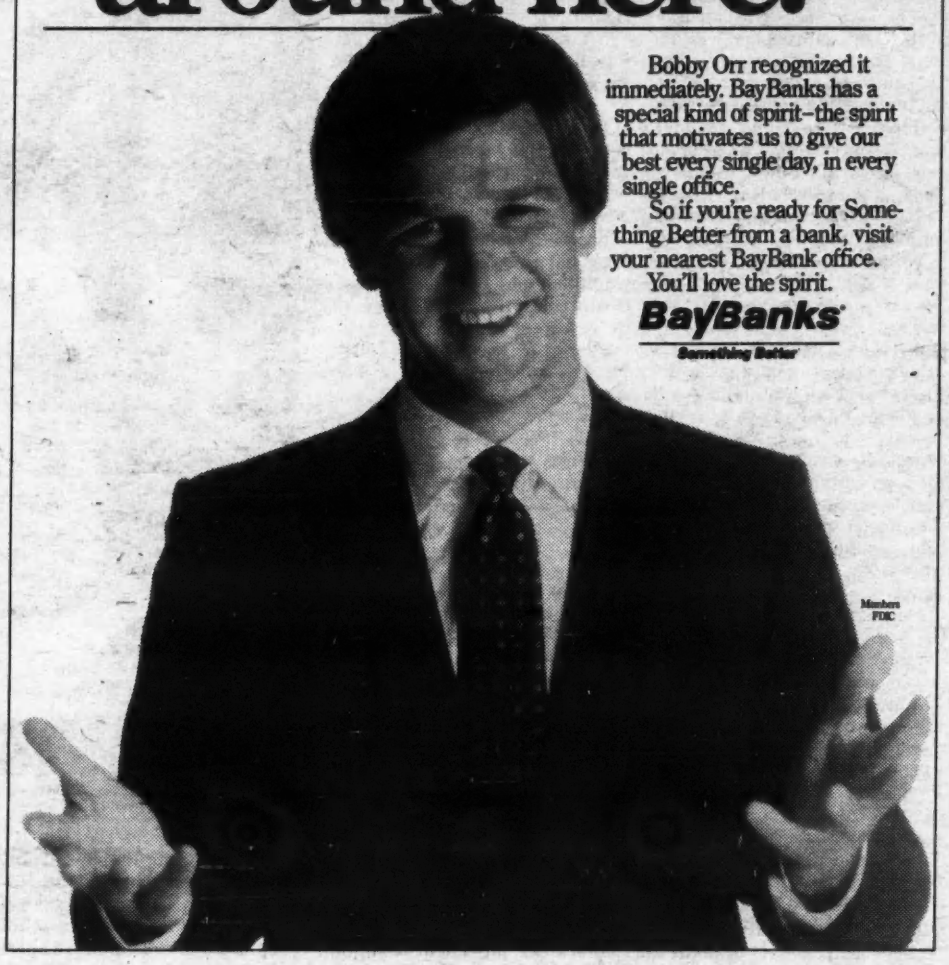

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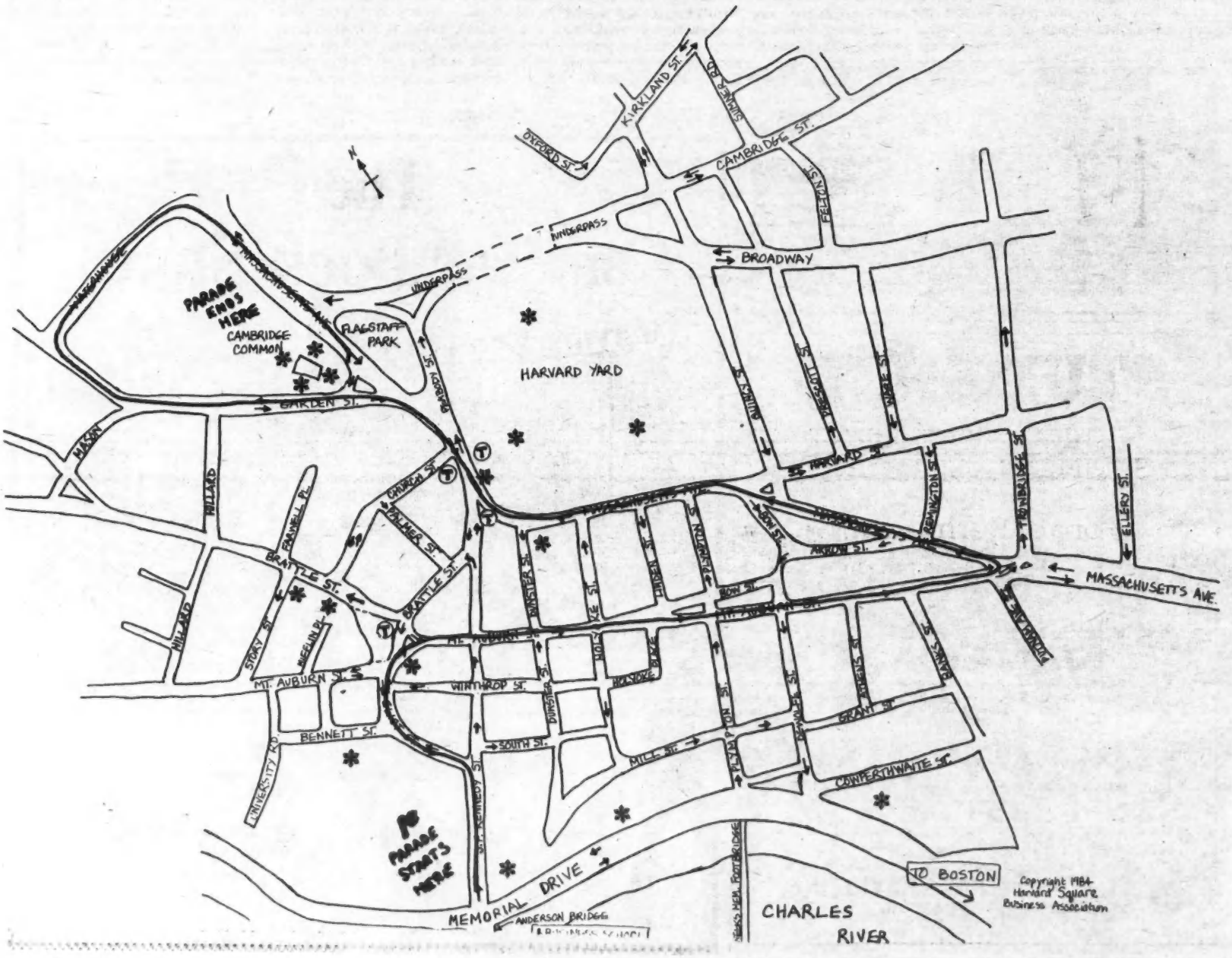

A CHANCE TO WATCH A MASTER AT WORK

The star attraction of our first annual Winterfest in Harvard Square will be the series of ice sculptures carved by Joseph Dietrich, who is an internationally acclaimed artist and a local businessman.

Weather permitting, his works of art will begin to grace the Square on Tuesday night, January 22, 1985. Cosponsored by his parent company, Brookline Ice & Coal, and by the Harvard Square Business Association, Dietrich's ice sculptures will include the major centerpiece of the Winterfest beside the Out of Town Newspaper kiosk, another ice creation nearby in Holyoke Center Plaza, and four smaller ice figures surrounding the outdoor skating rink on the Cambridge Common.

Dietrich, who co-owns and operates the Gelateria Guiseppe in the Garage at 85 Mount Auburn Street in Harvard Square, spends half of each year in Europe and the Far East carving both ice and marble sculptures. All last fall, for instance, he worked in Carrara, Italy (his birthplace) carving the same soft, white marble used by Michelangelo. Dietrich will use almost any medium for his sculptures, including lard for a copy of a bust of Michelangelo's "David" for his gelateria.

This January, just before the Winterfest, Dietrich travelled to northern China to supervise a team of 25 soldiers and student apprentices at the Harvin ice festival near the Russian border, where temperatures at night can drop to 60 degrees below zero. Last year six million visitors came to Harvin to see a virtual city of ice transformed from within by rainbow-colored lights. Rising two stories high, magical ice palaces topped with onion towers nestled within massive walls and gateways. Inside the labyrinth of ice, a huge head of Old Man Winter delighted Chinese kids who slid out of his gaping mouth and down a tongue of ice.

Early next month, Dietrich flies off again to northern Japan for the winter festivals in Sapporo and Hoikado, site of the 1972 Winter Olympics. Ever since Dietrich worked on the opening ceremonies for the Winter Olympics, the Japanese government has invited him back to supervise their popular winter festivals that attract millions of visitors each year.

Boston's First Night has also featured Dietrich's ice sculptures, but he postponed work this year on an intricate ice shine at the Copley Plaza when the temperature rose to 73 degrees Fahrenheit in late December.

Dietrich represents Brookline Ice & Coal, located at 610 Brookline Avenue, which is the world's largest company specializing in ice sculptures as well as a full-service ice company that caters to hotels, restaurants, and private parties. Brookline Ice & Coal has generously donated a truckload of ice to the Winterfest for Dietrich's sculptures.

Dietrich's technique relies entirely on carving ice sculptures by hand, using handsaws and chisels constructed of Samurai sword steel. He dislikes using chain saws, except for rough cuts, preferring to treat each ice block as an uncut diamond. Handcarving allows him to achieve much finer effects in ice without the danger of shattering a delicate piece of wizardry. Dietrich usually works outdoors at night on a fork lift carving massive sculptures that require

up to a trailer load of ice apiece. Each block of ice weighs 300 pounds and measures approximately four feet high by two feet wide by one foot thick. A truckload of ice weighs 25 tons and costs roughly $1,500.

Dietrich sometimes works with apprentices and a few helpers to sweep away snow from the sculpture, to position ice blocks on the forklift, and to keep an eye on his equipment. He has asked for volunteers who would be willing to help him with these tasks on Tuesday or Wednesday evening, January 22 or 23. Anyone who is interested in volunteering to watch a master at work and to assist in the actual process should call the Harvard Square Business Assocation office at 18 Brattle Street, Cambridge, telephone 491-3434.

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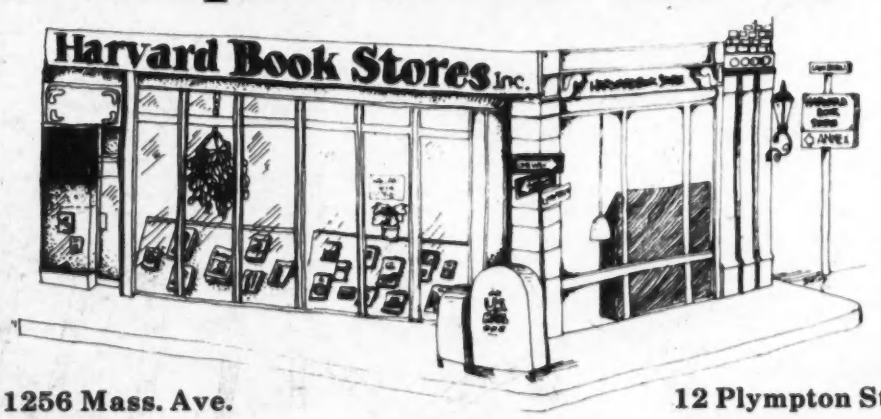

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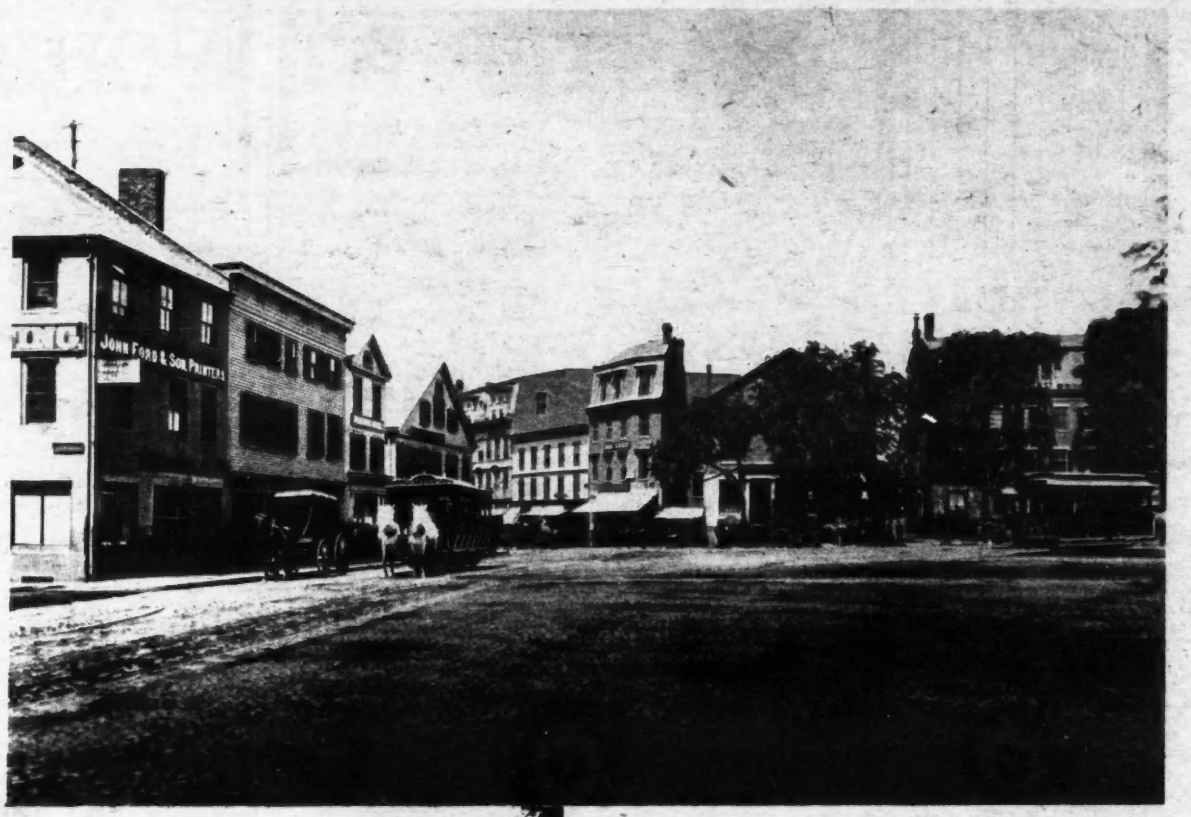
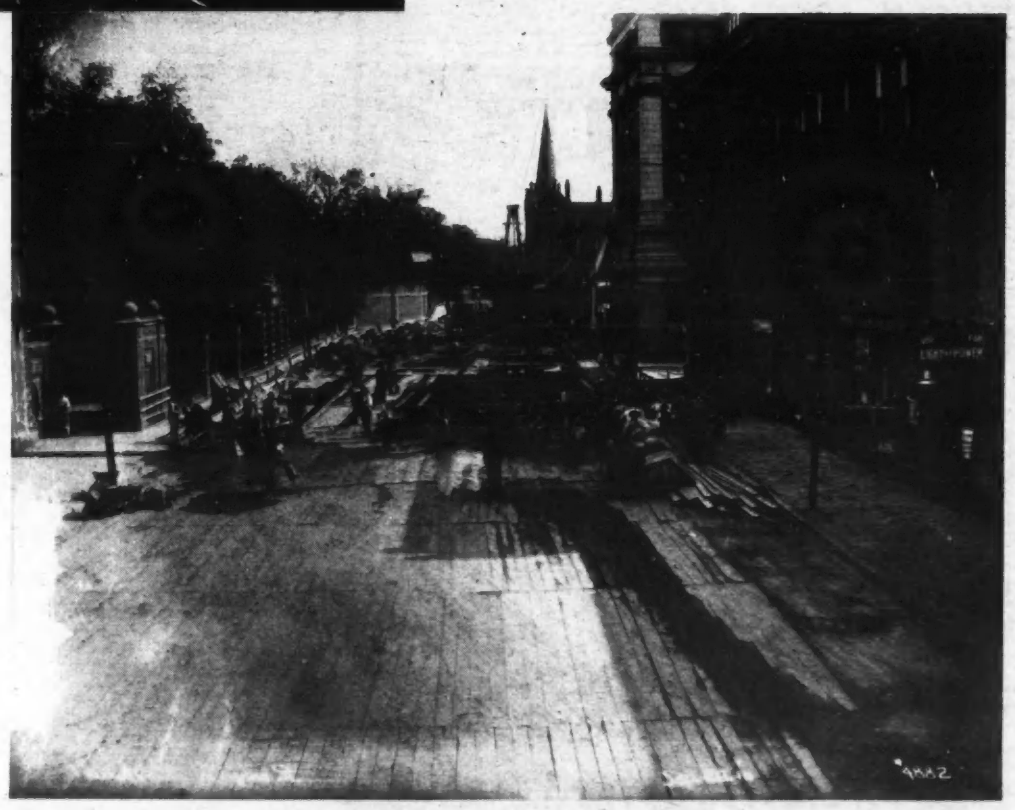
A LOOK BACK . . .



Harvard Square
1885

Massachusetts Avenue
at Plympton Street
1909



Massachusetts Avenue
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1910

Photographs courtesy of Cambridge Historical Commission, Executive Director Charles Sullivan

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THIS IS A BANNER YEAR FOR HARVARD SQUARE

In May, 1985, Harvard Square will celebrate its 350th anniversary as a center of culture and commerce. Formerly known as Newtowne, the original marketplace was located at Winthrop Park near the north bank of the Charles River, the site of the Children's Snow Sculpture Garden on John F. Kennedy Street during the Winterfest.

The 75th anniversary of the Harvard Square Business Association will also be celebrated this year in November. Established in 1910, the Business Assocation has recently tripled its membership representing more than 300 different firms doing business in Harvard Square. The Business Assocation reflects the diversity offered in Harvard Square. Within a compact radius of a few blocks, Harvard Square offers a choice of goods and services, academic and cultural opportunities, entertainment and tourist attractions, restaurants and outdoor performances unparalleled by any other New England city. Ranging from the newest high-rise buildings to the oldest business establishments, the Square has demonstrated its capacity to change without losing its original appeal.

This year the Harvard Square Business Association looks forward to sponsoring a monthly series of informative seminars, in addition to organizing our first annual Winterfest, January 26-27, our second annual May-Fair, May 5, and our seventh annual Oktoberfest, October 6. We are helping to coordinate a spring conference on public-private issues that concern Harvard Square to be held at Harvard's John F. Kennedy School of Government. We are also involved in planning a Cambridge T Party to celebrate the completion of the Red Line from Harvard to Alewife Brook and a square-wide Open House to welcome visitors back to the New Harvard Square, tentatively set for this spring. Later in the year, we will add an Anniversary Ball and our first Holiday Parade with tree-lighting to our list of activities.

With offices at 18 Brattle Street, Cambridge (telephone 491-3434), the Harvard Square Business Association publishes a monthly newsletter and regular public service announcements about its activities. In addition, the Association is concerned with establishing ties with city and neighborhood organizations in order to improve the appearance and amenities of Harvard Square. We are involved in formulating a new urban design plan for the Square, which would delineate new zoning priorities, and conserve historic properties and open public spaces like Winthrop Park. Our working committees are actively seeking to Care for the Square, alleviate Parking and Traffic problems, organize Special Events, determine Marketing and Promotional opportunities, and attend to Membership needs.

Our board of directors consists of five officers, namely President Sheldon Cohen (Out of Town News & Ticket Agency, Reading International, and Pilgrim Parking), Vice Presidents Tod Beaty (Ingram Rettig & Beaty Real Estate) and Mark Murphy (BayBank/Harvard Trust), Secretary Carol Sapoznik (Crate & Barrel), Treasurer Alida O'Loughlin (Cambridge Center for Adult Education), and fifteen other directors plus one executive director, Sally Alcorn. The board of directors meets regularly at the Cambridge Trust Company on the first Friday of every month.

The Harvard Square Business Association is a non-profit professional organization actively engaged in shaping the future of Harvard Square and in serving the interests of the business community located there.

The Assocation works for its members both as individuals and as a group by:

- Working for business interests and for better community relations in the city and the neighborhood
- Providing a fraternal network for business professionals
- Keeping our members informed and in touch with vital community issues
- Circulating monthly newsletters and periodic surveys
- Sponsoring, coordinating, and marketing public events in Harvard Square, and
- Seeking solutions to vexing problems such as parking, traffic, construction delays, litter, and inequitable taxes.

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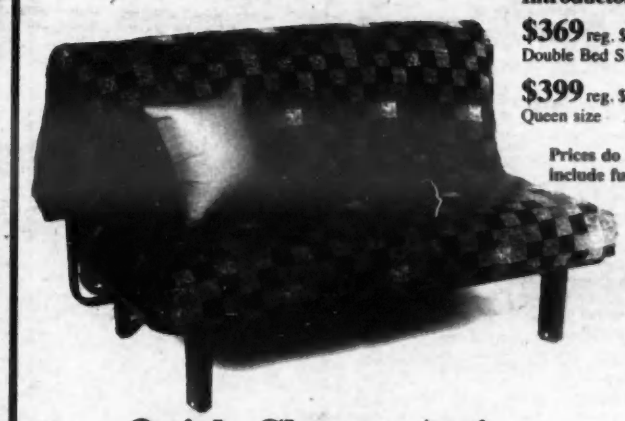

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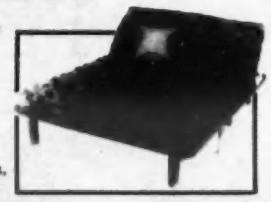

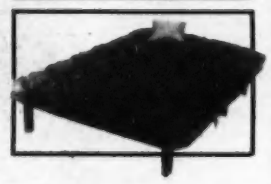

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THE ICEMAN COMETH TO HARVARD SQUARE

Our Winterfest ice-skating rink on the Cambridge Common is the invention of Samweye Enterprises, the brainchild of Clyde R. "Sam" Weihe, Jr., a Needham inventor. Weihe, who makes his living inventing labor-saving devices for the commercial food service industry, also devotes a good deal of this spare time to tinkering with and perfecting practical but simple and economical gadgets that help make winter and summer sports more accessible and affordable for city residents.

All of Weihe's inventions, including his Icemaker for the Winterfest, are easy to use and well suited for city kids and their families who want to learn how to skate or ski or sail, but who don't have access to ample recreational facilities found in the country. For instance, Weihe has devised a Courageous Chicken Ski Tow that runs safely off the moving wheel of a stationary car in an area the size of a tennis court. He has also invented a Sailing Simulator and a Surfboard that both operate in as little as six inches of water, as well as a three-wheel Land Sailor for landlubbers.

Weihe will be helping us to create our outdoor skating rink overnight inside the main entrance of the Common. Several volunteers will be supervising the basically simple process which involves constructing a 15-by-30 foot rink lined in heavy-duty plastic and filling the rink with icy water sprayed through a series of hoses equipped with special nozzles. The nozzles adapted by Weihe from a commercial dishwasher emit a thin, wide spray that freezes in mid-stream at temperatures below 32 degrees Fahrenheit. Optimal effects are achieved at 20 degrees or below, when his Icemaker is capable of creating a man-made icestorm and a veritable fairyland of icicles and corn snow on every nearby tree and blade of grass. Weihe is also experimenting with leafblowing equipment to speed up the process of forming the ice for the rink and is trying to build icemen with his Icemaker for the Winterfest.

Weihe is volunteering his services to the Winterfest "for the fun of it." He comes highly recommended by Richard A. Foot, the executive Director of the Cambridge Family YMCA and another Needham resident. The Cambridge Family Y is also participating in the Winterfest Snow Sculpture Contest besides assisting Weihe (no pun intended) with assembling various parts for his ice rink.

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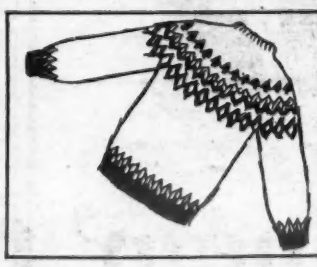
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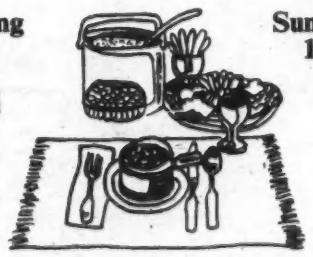
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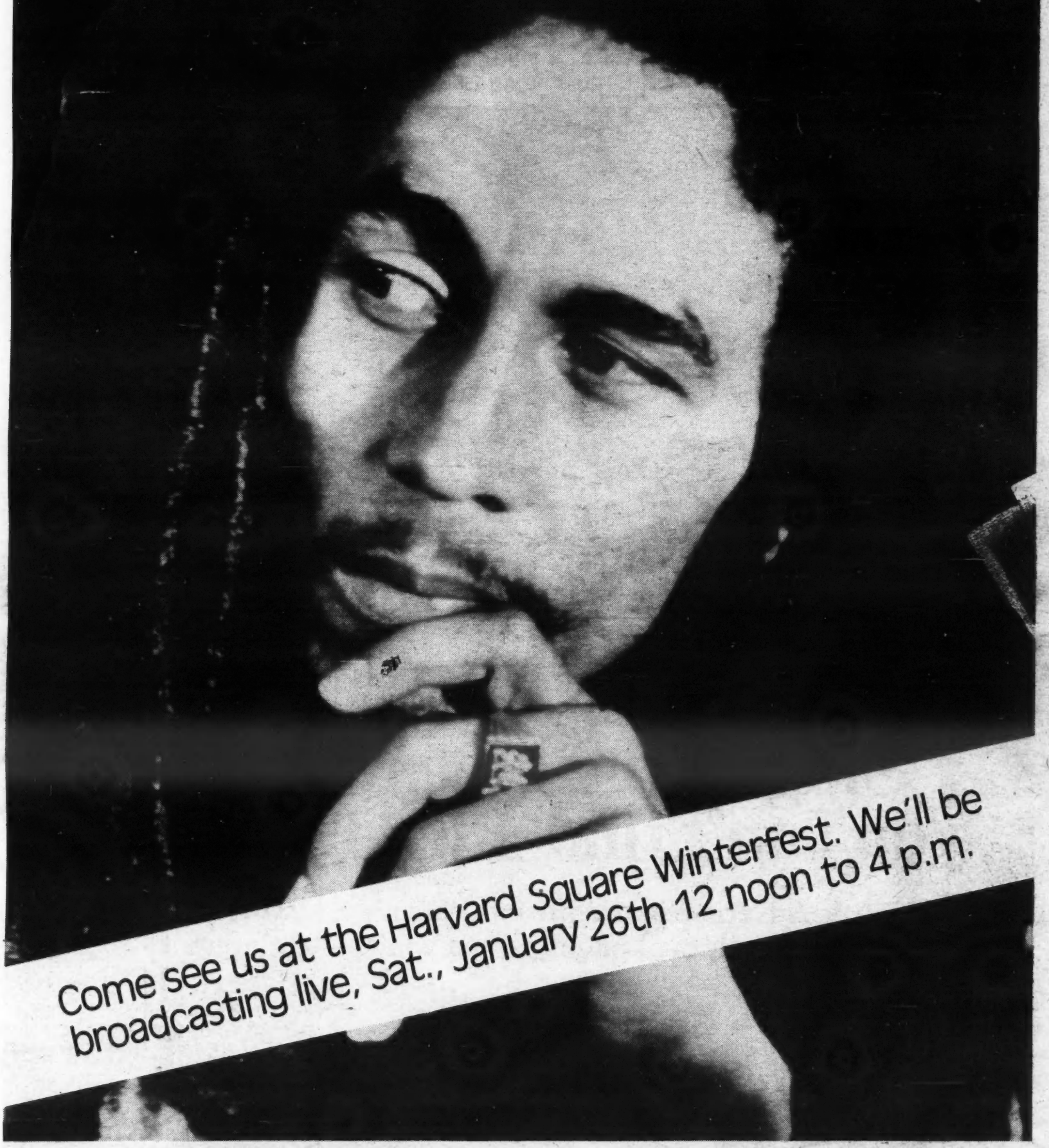

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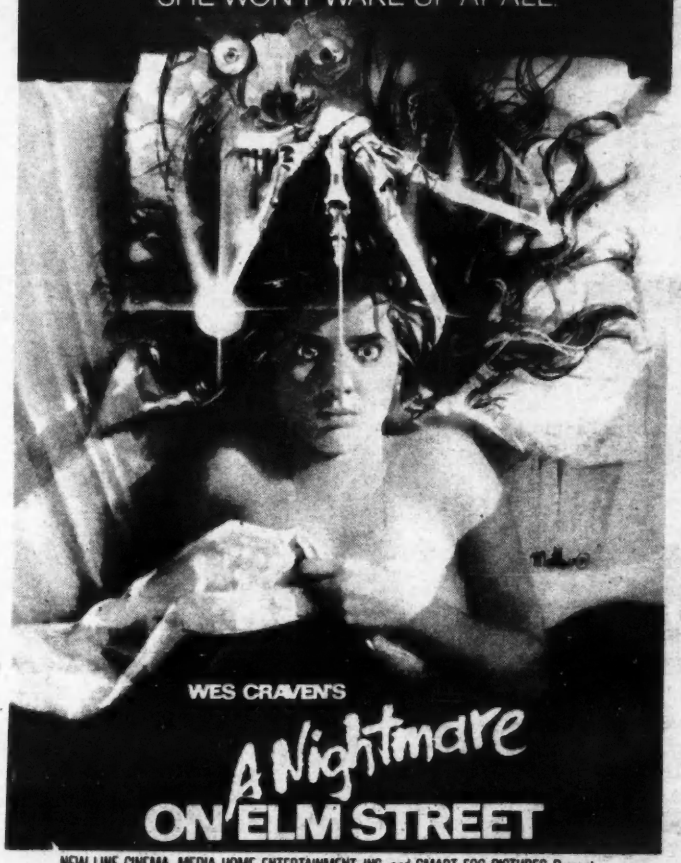

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SCOTT GLENN

An EDWARD LEWIS Production A MARK RYDELL Film "THE RIVER"
Screenplay by ROBERT DILLON and JULIAN BARRY Story by ROBERT DILLON Music by JOHN WILLIAMS
Production Designer CHARLES ROSEN Director of Photography VILMOS ZSIGMOND, A.S.C. Produced by EDWARD LEWIS
PG-13 And ROBERT CORTES Directed by MARK RYDELL
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